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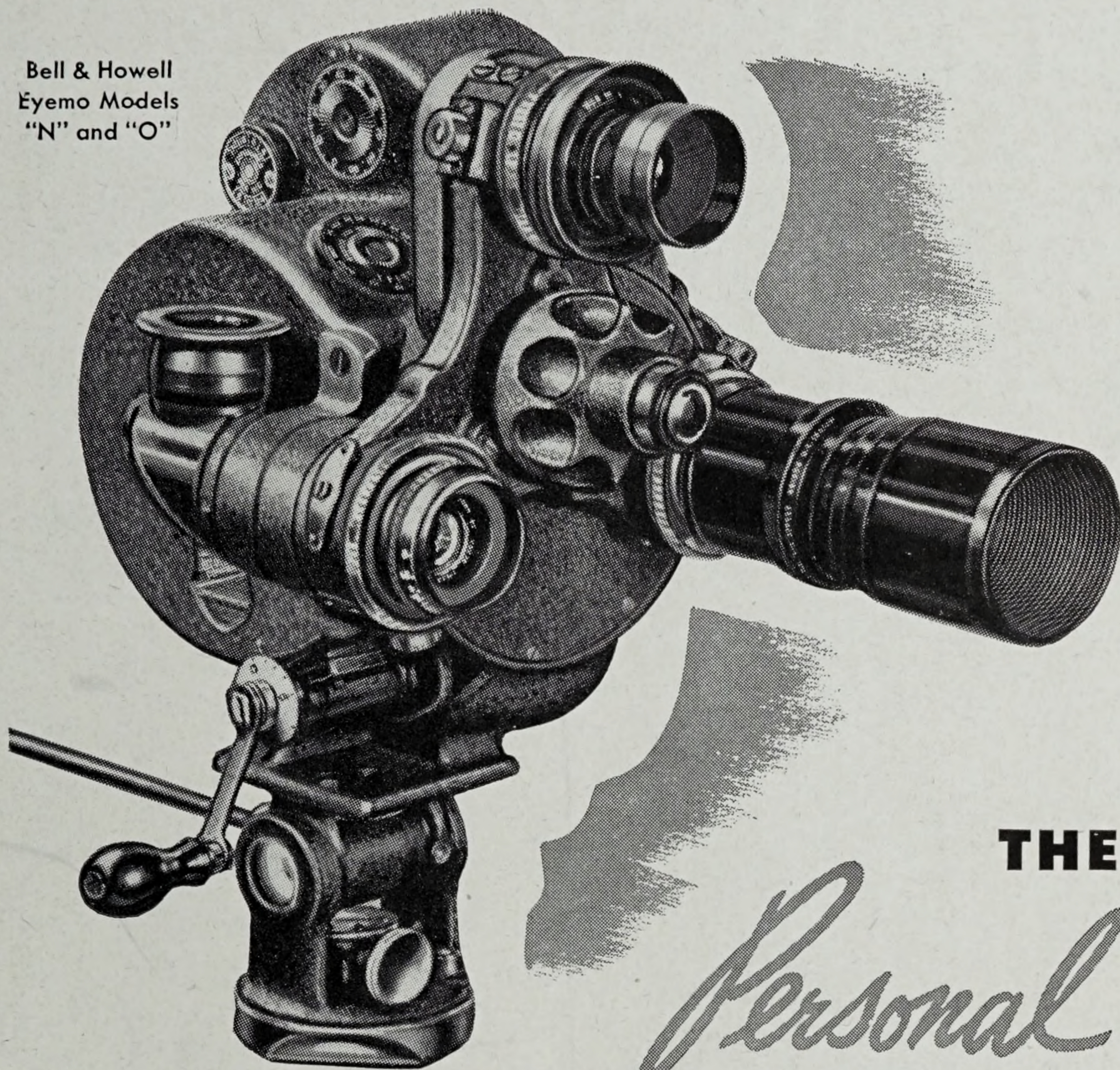


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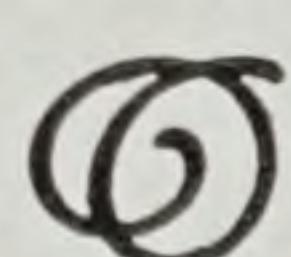
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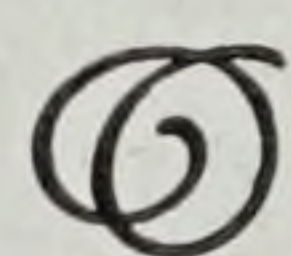
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ON THE FRONT COVER Rosalind Russell, star in "My Empty Heart" for Columbia Pictures, is set for a close close-up by Director of Photography Joseph Walker, A. S. C.



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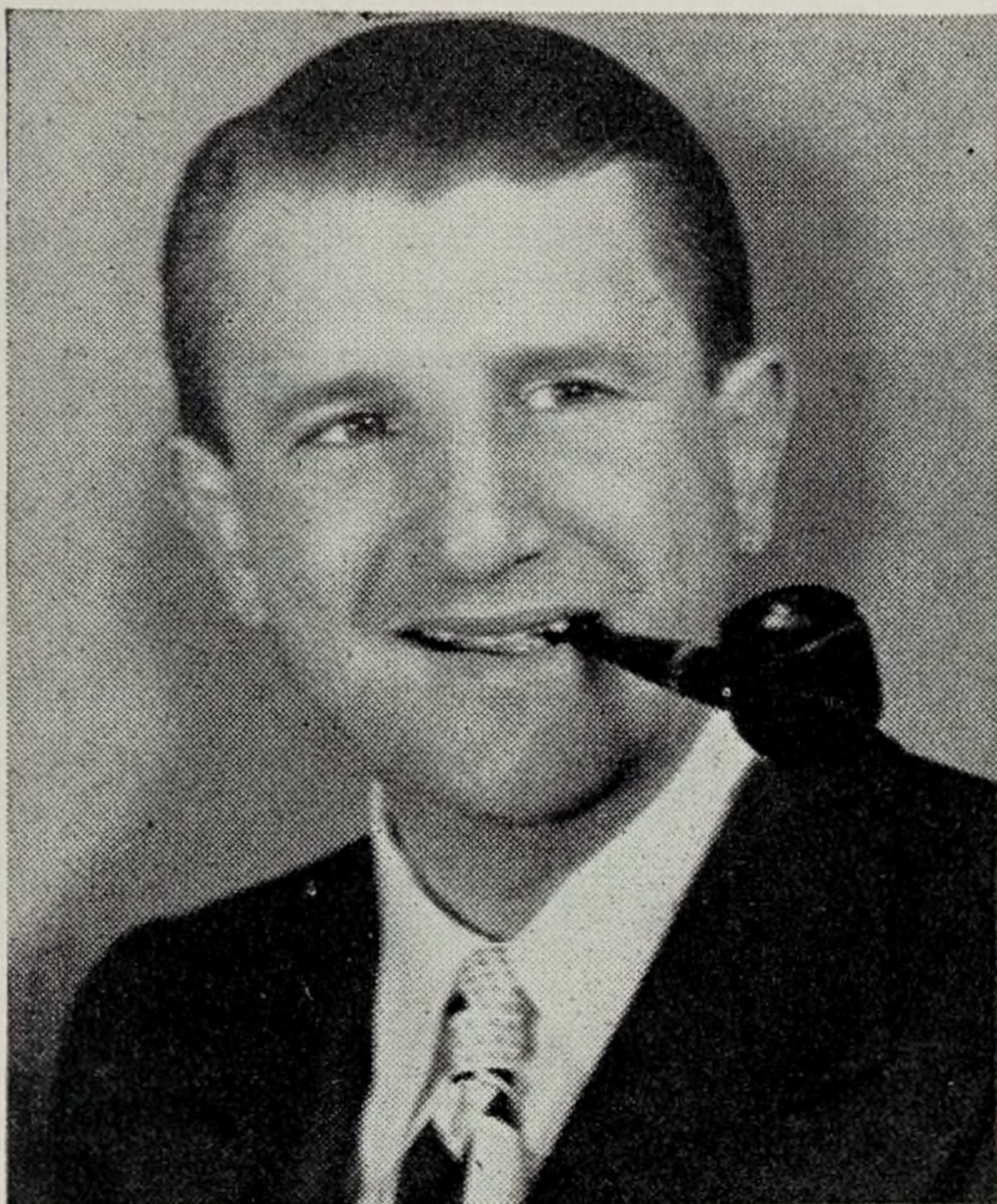
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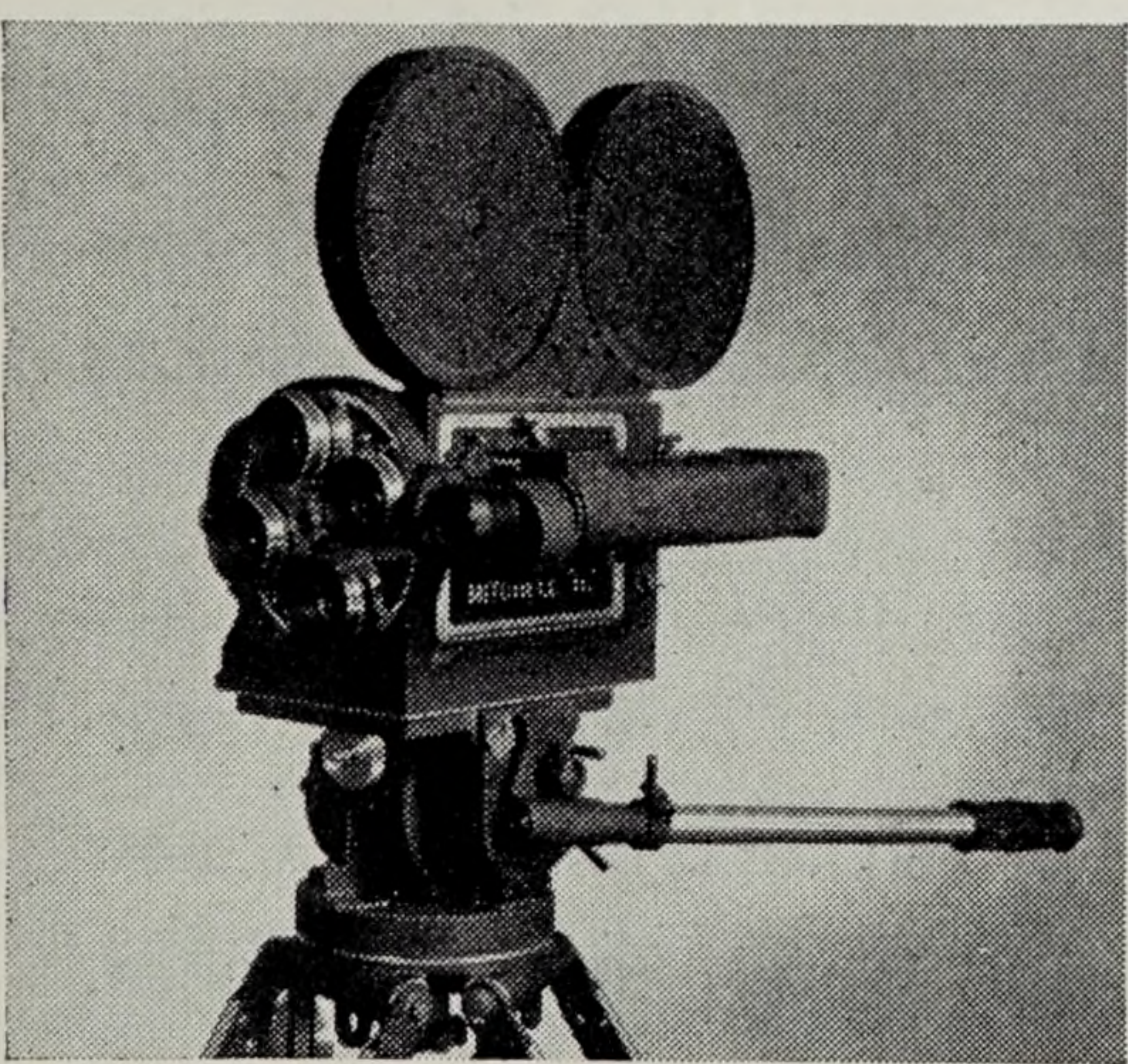
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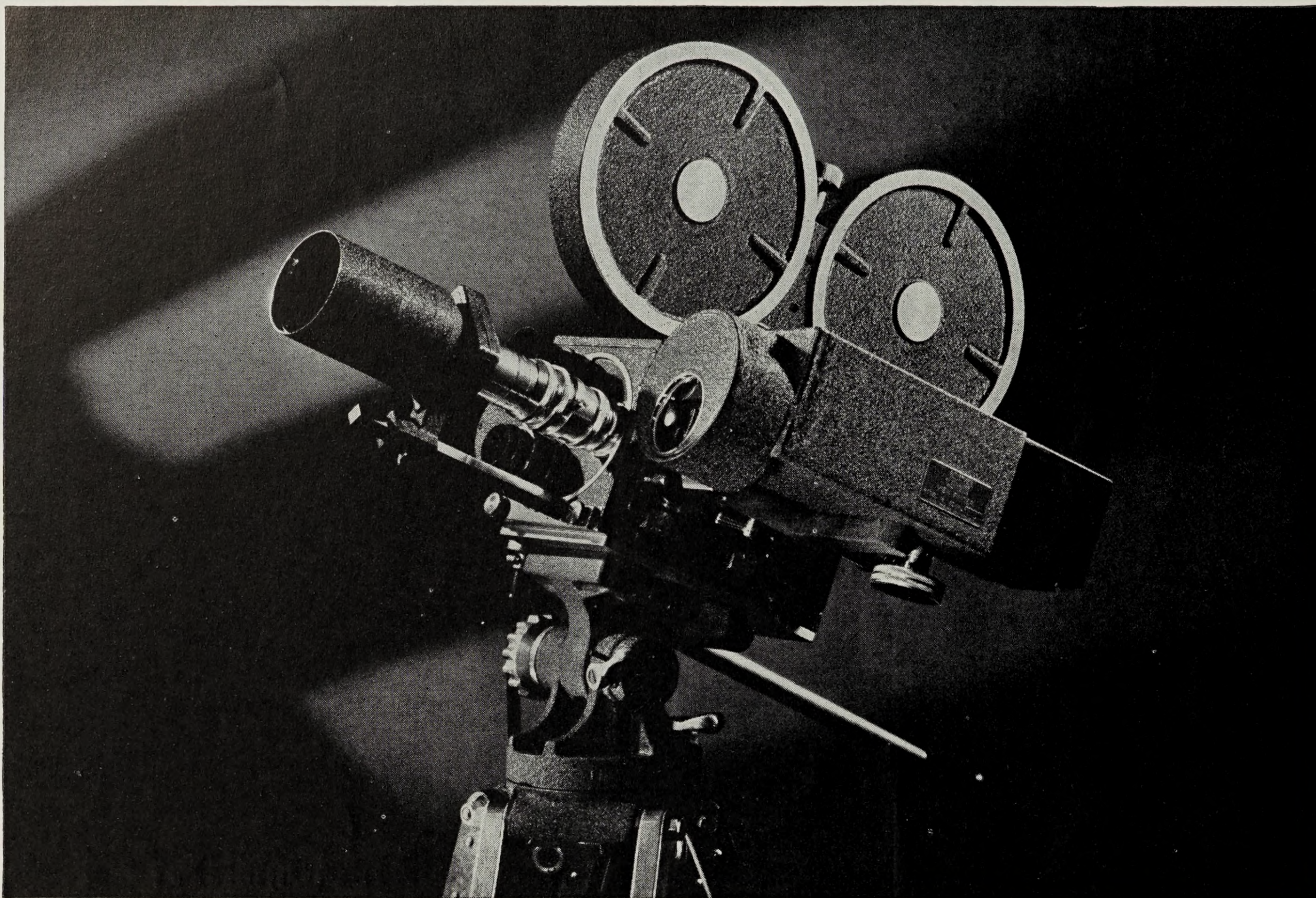


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LESTER WHITE is sorry he has never used his middle initial. He has a middle initial. It's "H". And perhaps it stands for a name generously bestowed by doting parents, and known only to intimate members of the family who refer to it in moments of extreme gaiety on festive occasions when paper hats are being worn. But this is only surmise. We don't know. We do know that many a blooming friendship has been blighted by too much curiosity being exhibited about the name hidden behind a middle initial. We also know that Lester White has never used his.

If he had he might have saved himself some embarrassing moments. Such as the time the district attorney called him in to ask him why he had been writing checks on a bank in which he had no account. Very embarrassing, until Les was able to convince this muscle in the arm of the law that there must be, in fact was, another Lester White. Or the time the Internal Revenue boys, who always get their man, even if he's the wrong one, hauled him up and with superior smiles asked him why he had not declared a certain \$10,000.00 they knew he had earned and which he had failed to declare on his Income tax return. Flattered of course, but accustomed by this time to fighting the injustices of mistaken identity, Les wanted to know where he was supposed to have earned this money. "Eddie Cantor gave it to you," said the agents with the air of those to whom nothing is hidden. "For what?" asked Les. "For writing!" they answered. And Les swears he heard the clink of the cuffs as they moved towards him. "Ha! ha!" countered Les. And to this day he doesn't know why he said, "Ha! ha!" at just that moment. "That must be Lester White the writer. He worked for Cantor. And he lives in New York. And that's undoubtedly where he filed his declaration." The revenooers exchanged glances in which frustration was not unmingled with chagrin. But virtue had triumphed once again for Lester.

Then there are the stories that can be told about the hilarious mix-ups resulting from having the same name as a truck driver with a penchant for purchasing expensive items on time payments, and who never knew what time it was. But funnier still is to hear about the repercussions that come from our Lester having a namesake in the used car business.

It seems that the second-hand cars bought from the automotive White have a nasty habit of breaking down in the middle of the night, whereupon the irate purchaser quickly thumbs through the telephone directory, and finding only one Lester White listed, calls our Lester and wants to know what the — he's going to do about it!!

Explaining to these people whose investment in transportation has fallen so much lower than their expectations that they have the wrong Lester White proves fruitless and only adds to their



ACES of the CAMERA

LESTER WHITE, A. S. C.

By W. G. C. BOSCO

conviction that they have been hornswoggled and generally mistreated. So, like any good cameraman accustomed to taking script changes in his stride, Les quickly developed a solution to the problem that never fails to click.

"I'm so sorry," he tells the irate motorist. "Something must have gone wrong." While the guy with the beef stops to ponder the profundity of this bit of understatement, Les continues: "I tell you what you do. You call a cab, charge it to me, and go home. I'll have your car towed in and make all the necessary repairs without any expense to you." The motorist, believing the war must be really over, beams his appreciation and hangs up. Lester White, A.S.C., sighs and goes back to sleep.

And there's more of the same. But why go on? We feel sure we have shown sufficient reason to prove why Lester

White is sorry he has never used his middle initial.

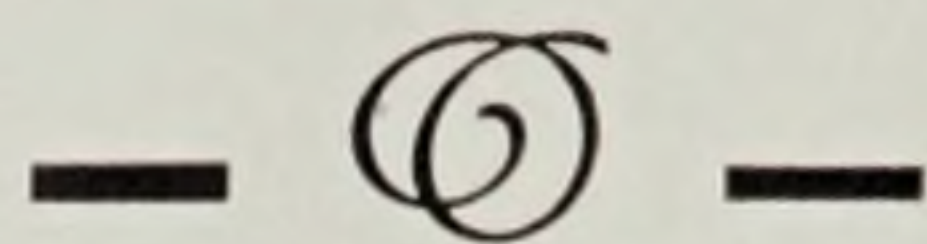
Les is a very resourceful man. Perhaps it's his Brooklyn background. Anyway, it was as a boy in Brooklyn that he first used his resourcefulness to climb a fence and watch the early movie makers of the old Vitagraph Co. And what he saw behind the scenes in Flatbush so intrigued him, and occupied so much of his time, that his family decided to separate him from all that nonsense and send him off to Cornell University.

Now, as everybody knows, Cornell University is situated in that nice, quiet little up-state New York town of Ithaca. But what most people fail to realize, and it certainly escaped the notice of Lester's parents at the time, Ithaca was the home of the Wharton Brothers Film Studio; producers of serials destined to become

(Continued on Page 334)

The Camera and Production Value

By Herb A. Lightman



IN PROFESSIONAL film circles, the term *production value* conveys certain connotations of lavishness which motion picture critics like to translate into superlatives such as "gigantic," "colossal," and "stupendous." Reviewers for film trade papers consistently speak of this picture or that as having great *production value*. What they usually mean when they speak thus of a film is that the settings, costumes, crowds of extras, and star-studded cast look as if they cost a lot of money.

Actually, the expression is somewhat more elusive to define than this example would indicate—for it represents an overall impression of quality conveyed by a sum total of the elements that go into production. This impression does not necessarily depend upon how much money was spent on the picture; in fact, the effect is all too often exactly the opposite.

Many producers feel that money freely spent cannot help but insure the quality of the picture. With this idea in mind they pour millions of dollars into the etching of an image on a strip of film, feeling sure that the audience will take the picture fondly to its collective bosom. That audiences do not always respond in this way is a matter of coldly statistical fact, for some of the costliest films have been the most resounding flops.

When one stops to reflect that American audiences go to the movies to gain a stimulating, if vicarious, emotional experience, it should be evident what elements are most effective in gaining approval for a specific film. These elements include a good story, strong direction, and effective camera work—but they do not necessarily include spectacular settings, extravagant wardrobe, or the inevitable "cast of thousands." Rather, an overabundance of such factors serves only to clutter the film and prevent its impact from registering fully upon the audience.

Our audiences have a right to expect their films to be well-mounted, for certainly Hollywood is the acknowledged world leader in technical cinematic achievement. Yet there is no need to make the mounting of the film an end in itself, for in the final analysis, the trimmings of a picture should serve to enhance the story and keep the continuity moving ever forward.

Granted that a film has a good script, capable actors, and an efficient production crew—the resulting picture still depends upon the *presentation* of these

elements for the generally good, bad, or indifferent impression it creates when flashed upon the screen. It is for this reason that the *photography* of a photoplay is so important—for it is the camera through whose eye the story is actually presented.

The camera cannot, of course, compensate for a poor script or faulty direction; but it can do a great deal to impart quality to a picture that might otherwise be merely adequate. In the same way, unimaginative camera work can detract from the most expensive and lavishly mounted extravaganza.

Looking back at such highly artistic and equally popular films as "The Informer," "Rebecca," "Kings Row," "All That Money Can Buy," "Grapes of Wrath" and "The Long Voyage Home," we find that none of these films could be termed an "extravaganza." There were no breath-taking sets, no casts of thousands, no gigantic, colossal, or stupendous effects calculated to transfix the audience. Yet each of these films bore the stamp of quality, plus an atmosphere of richness in presentation—an effect which in almost every case can be traced to a combination of intelligent set design and outstanding camera work.

Considering *production value* from the standpoint of the camera, we find that the director of cinematography has three elements with which to work, in addition to the actual physical equipment which he uses to expose the film. These elements are: lighting, composition, and camera movement—and the way in which he uses them accounts for the quality of the final photographic result. Imagination and careful pre-planning are two factors that help the efficient cinematographer to get the most from the equipment he is using. Often he is thrown onto a picture a day or two before shooting begins, and he does not have adequate time to prepare all of his effects. In this case, the film is bound to suffer photographically to a greater or lesser degree.

But where the cinematographer is given his script in advance and has time to plan it carefully, he can work out patterns of lighting, composition and camera movement that will present the story on the screen to best advantage, and at the same time convey an impression of greater *production value*.

Taking the three photographic elements one by one, we can see how each contributes to the quality of the final result. *Lighting* is perhaps the most im-

portant single factor, for light is the medium with which the cameraman "paints" the film. In a cheap picture, flat, unimaginative lighting is generally used, because that is the quickest and least expensive way to light a set. The result, however, *looks* cheap on the screen. If the cinematographer on a picture of this type were given sufficient time to study the script, the settings, and the action to be filmed, he could work out a lighting pattern with depth, modelling, and richness—and the resulting film would show a good deal more quality on the screen.

Similarly, *composition* is an important factor that is often neglected both in high and low budget pictures. Good composition amounts simply to putting the dramatic emphasis of a scene in its proper place. The top-notch cinematographer achieves this result by making sure that the lines within his frame, the perspective of the camera angle, and the pattern of movement on the screen—all lead toward the focal point of the action. Again, pre-planning allows the cinematographer to chart effective composition, so that he is not forced simply to plank the camera down and shoot every scene from a straightforward, undramatic angle.

Our third factor, *camera movement*, is usually thought of as an "expensive" element, since moving camera shots take more time to set up, rehearse, and film. This seeming extravagance is, however, balanced by the fact that it is often possible to lace together by means of camera movement as many as five scenes that would otherwise require separate setups. Certainly smooth camera movement, correctly motivated, is a device that adds fluent quality to a photoplay and carries the story forward.

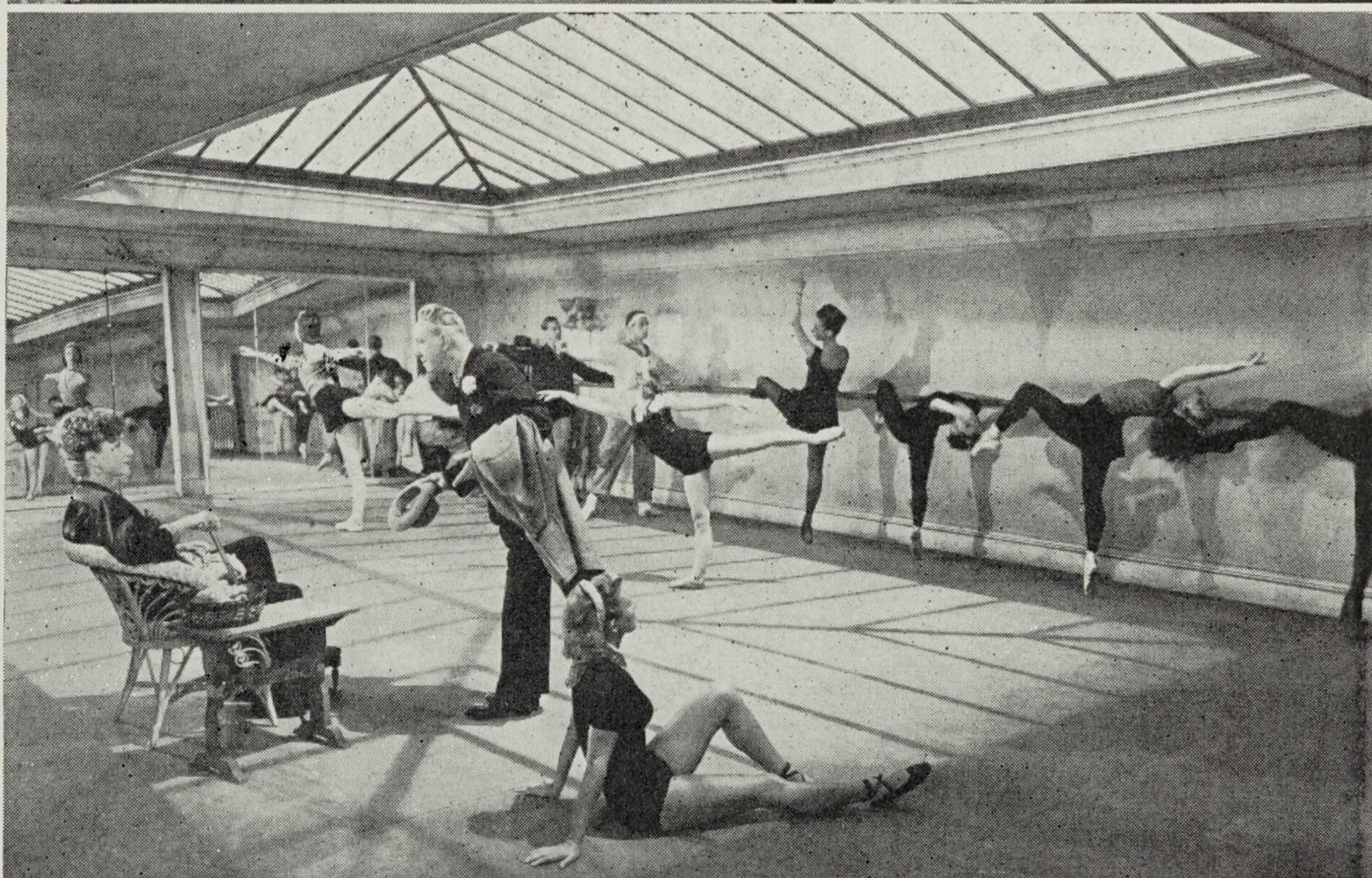
Producers of low-budget films have economized by engaging mediocre talent to place a mediocre story on the screen within restricted number of shooting days. The result was almost always a mediocre film—but the system has flourished because the double-feature policy demanded a constant flood of good, bad and indifferent product in order to fill the exhibitors' schedules. However, present-day audiences are more critical than they used to be, and are now prone to criticize technical shortcomings as well as dramatic faults in a film.

In production ranks this trend has inspired two reactions. Firstly, several of the major studios have announced the intention of making only "A" pictures in the future, thus falling back on the

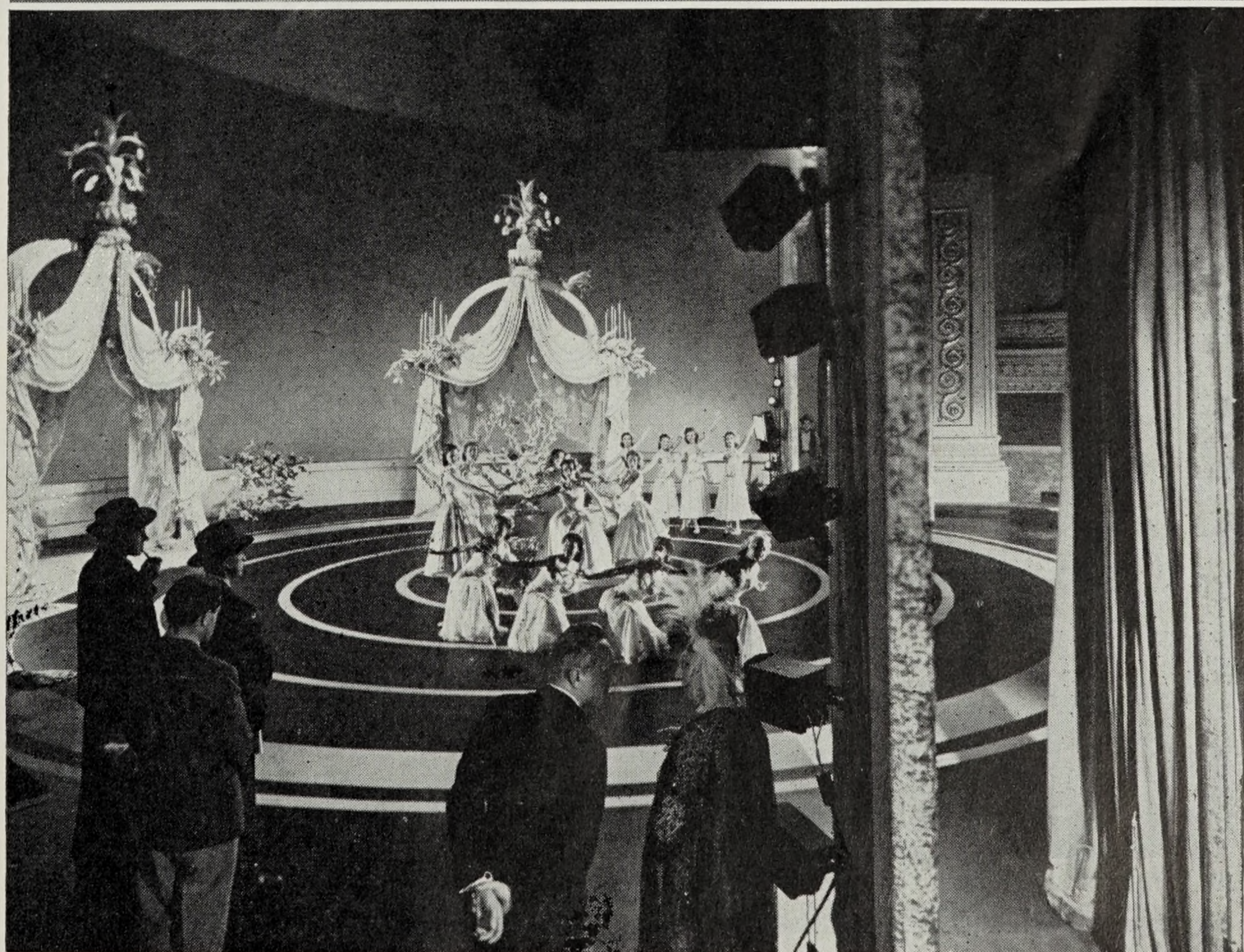
Simple, yet forceful, set design—plus a kinetic camera treatment—succeeded in producing an atmosphere of top quality in the presentation of "Specter of the Rose." Low-ceilinged sets, such as in the scene at right, were typical throughout the film—creating a lighting problem, but allowing for dramatic low angles.



Director of Photography Lee Garmes, A. S. C., relied strongly upon source lighting and clean-cut patterns of composition to project force into the photographic treatment of "Specter of the Rose." Simple, direct approach, as in this scene, gives the film a continental richness.



The backstage atmosphere of "Specter of the Rose" was enhanced by showing the ballets from a completely backstage point of view. Simple settings in this sequence conveyed an impression of great production value because of the richly graphic style of lighting used.



faulty *more-money-more-quality* line of reasoning. Secondly, and much more significantly, certain low-budget producers have decided to engage top-notch talent and to save money by intelligent pre-planning to cut down wasted time in production.

Typical of the latter healthy attitude is a new film, "Specter of the Rose," which is now in national release. This picture is the brain-child of ace-scenarist Ben Hecht who, tired of turning out commercial screenplays for filthy lucre, decided he wanted to put something artistically superior on the screen. He wanted, he said, "to make an adult picture for adults, not for the 11-year-old intellect that most producers cater to."

This attitude, of course, was in itself revolutionary, since the success of a film invariably depends upon mass attendance at the box office—that mass being composed of a great majority of 11-year-old intellects. Financially, the picture represented a decided gamble because it violated all the rules of commercialism. There were to be no stars, no lavish sets, no kiss-punctuated happy ending.

Hecht broached his idea to several studios, most of which were afraid to touch it. Finally, at cowboy-infested Republic Studios, he was given a sympa-

thetic hearing. The powers-that-be, happily dazed perhaps by Hecht's status as Hollywood's foremost screenwriter, agreed to allot to his production the staggering sum of two hundred thousand dollars, an amount just about adequate to pay for a backdrop at one of the major studios. The salaries of several of the top technicians were to be paid on a percentage basis from the receipts of the film.

Far from being stymied by this low budget, Hecht was jubilant about it. "As soon as you start spending big money on a picture," he observed, "it is taken out of your hands and put into the public's. They cast it for you and dictate what should go into it." Actually costs had to be held down, because the picture was admittedly slanted, not for the huge mass audience, but for a relatively small, decidedly highbrow segment of the movie-going public.

Closely associated with Hecht as co-producer and co-director of the film, as well as director of cinematography, was top-cameraman Lee Garmes, A.S.C., whose name on a credit list automatically spells *quality*. Garmes had worked with Hecht before, had shot almost all of his previous pictures, including the artistically triumphant "Crime Without Passion" and "The Scoundrel." The two men agreed that only the best techni-

cians were to be engaged for "Specter of the Rose."

This announcement brought forth bewildered yelps from the front office. "How," they wanted to know, "can you buy the best technicians on a budget that ends almost before it begins?" The answer was simple and direct. Producer Hecht explained that instead of taking three months to shoot the picture in the usual leisurely manner, everything would be so perfectly pre-planned and rehearsed that it could be shot in three weeks; time would be the saving element. On this basis the budget could stand the salaries of top technicians hired only for the short period of actual shooting. As a result, all of the technical men working on the film were of the highest caliber, and they were actually paid *more* than they had been accustomed to receiving.

The system worked beautifully. Each technician felt a sense of responsibility toward the film. All along the line there was *teamwork*, an element notoriously lacking on most Hollywood sound stages. Creative artists were given free rein and placed "on their honor" to hold the production to its budget. For example, art director Ernest Fegte, considered an expensive man as art directors go, was given a budget of \$22,000, with which to construct 19 sets. When costs were tallied, it was found that he had held his budget to a scant \$17,000, for sets, designed and executed within the record time of 12 days.

In line with his determination to place a high quality of *production value* on the screen, Garmes arranged to use one of the latest type cameras owned by the Selznick studios. He plotted all of his camera angles and lighting set-ups several weeks before the picture went onto the sound stages, so that he had every technical detail perfectly in mind before a camera turned.

Meanwhile, director Hecht was busily pre-rehearsing his cast. They rehearsed for weeks in the most improbable places: in taxi-cabs, in bars, at lunch, at dinner, wherever they happened to be. By the time shooting was to begin, each actor knew exactly what he had to do in every scene. There was no indecision, no waste motion, no costly retakes. Because of these pre-rehearsals the picture could be *undershot* instead of being *overshot* as is usually the case. Rarely were more than two takes made on a scene, whereas in the average picture anywhere from 4 to 15 takes per scene is the rule.

Lee Garmes' position as co-producer and co-director as well as director of cinematography allowed him free rein in working out his camera treatment. On the average film, the director tells the cameraman where to place his camera and what effects are to be achieved. But in "Specter of the Rose" the camera set-ups and angles were completely Garmes' responsibility. No one interfered with him or dictated what he



The climactic sequence of "Specter of the Rose," in which the crazed dancer executes a weird dance of death before leaping through the window to his death—is characterized by dramatic low-key lighting and forceful camera angles.

(Continued on Page 339)



Members of the A. S. C. who participated in the preparations for, and the actual motion picture photography of, Operations Crossroads—both the airdrop and under-water atom bomb tests at Bikini. Standing (left to right): Paul Perry, Tom Tutwiler, Major Gilbert Warrenton. Kneeling: Harry Perry and Lloyd Knechtel.

Photographing the Underwater Atomic Bomb Test at Bikini

By LLOYD W. KNECHTEL, A. S. C.

(Editor's Note: Only through motion picture photography were the recent atomic bomb tests in the Pacific registered permanently for study by scientists, Army, Navy, and Air Force high commands; and for partial exhibition before the public. The entire project was planned down to the most minute detail, with special emphasis on the safety of the personnel engaged.)

Early this year, when Operations Crossroads was being set up, A. S. C. members who had previous military photographic experience were solicited to join the project either with former military rank or civilian status. Those

who volunteered for the assignment included: Major Gil Warrenton, USAAF, Harry Perry, Paul Perry, Tom Tutwiler, Lloyd Knechtel, and Art Lloyd. The latter was in on the preliminary preparations, but had to return to Hollywood for a prior picture commitment. The others remained for the two atomic bomb tests in the Pacific—with pride in intimate participation in one of the most stupendous events in world history.

Because of restrictions still in effect, Lloyd Knechtel has been able to only generalize on the underwater atom bomb test—but it's most interesting reading.)

BOTH the air drop test and the underwater test of the atomic bomb in the South Pacific are now past history, insofar as the current news values are concerned. History—and the extensive film record obtained in each instance—will more correctly evaluate the accomplishments of the two inter-related projects which will have a terrific impact on world peace for the future. Only by comparison is it possible to evaluate the difference between the above-water and below-water bomb detonations from a photographic angle.

From the scientific point of view, much

knowledge was obtained from both tests. However, the second—and under-water—explosion of the atomic bomb was an unknown quantity, and only by the widest imagination was it possible to foretell what would happen in that particular instance.

We photographers at Kwajalein and Eniwetok—whether Army, Navy, civilian, from Wright Field, or recruited because of past war experiences—were all highly keyed up to photograph something that the world had never seen before.

Extensive Advance Training

We had all gone through intensive training and briefings before A Day—both at Roswell, New Mexico, and at Kwajalein. What to do in case we had to bail out and jump by parachute if flying at high altitudes—how to take care of ourselves if and when we hit the water—special shark repellent to release—how to get into rubber dinghys when in the water—and a hundred and one things for our personal safety.

Safety was the one angle stressed on this project and the Army Air Corps should be proud of the record on Operations Crossroads—only one accident—a Captain Bishop who was armaments officer, and who loaded the Hiroshima and Nagasaki bombs—was killed when he accidentally walked into the propeller of the bombing ship "Dave's Dream" one week before A Day. It was a great record, no planes or personnel lost while the planes were in the air on missions over Bikini—and there were many test missions. Daily routine was up at 2:30 a.m. from our Quanset Huts—shave and a shower—breakfast by 3:30—at stations with our crews by 4—turn over the props—pre-flight inspections by 5—and takeoff between 5 and 6 a.m.

Cameras Everywhere

On B Day (the underwater atomic bomb display) the same number of planes were used as photographic ships. At Kwajalein there were two converted C-54's—with cameras peeking out of every conceivable position for both motion pictures and stills. There were Mitchells, Eyemos, 16 mm. color and black-and-white—special high speed cameras, the Jeromes and Fastex cameras with prisms instead of shutters that photographed up to 8,000 frames per second. Many of the Mitchells photographed at 96 frames per second in both black-and-white and Technicolor monopack.

There were eight converted B-29's known as F-13's that were also bristling with lenses—in the nose, in the blisters and in the tail positions and bomb bays.

Drone Camera Ships

At Eniwetok the same number of photographic planes were utilized as on A Day—four B-17 mother ships and four baby ships, or drones, controlled remotely by radio from the mother ships. It was a thrilling sight to take off in a mother ship—circle around a few times and come in low over the runway to pick up the baby after the radio-controlled jeeps had taken them off and put them in

the air just ahead of you. After being airborne, the mother ships then took over radio control from the jeeps and controlled the drone to the target—guiding the latter through the atomic cloud a few minutes after the blast—and bringing it home to base where the radio-controlled jeep then brought the drone down onto the runway for a landing.

The B-17's had various motion picture and still cameras aboard. On the drone planes the cameras were operated by remote control from the mother ships. The Army Air Force, to my knowledge, is the only Air Force in the world to have perfected the handling of drone planes so adroitly and efficiently. The recent flight of drones on Operations Remote from Honolulu to Muroc, California, is further proof of this point—a very long flight with no personnel aboard in the drones over a great distance.

B Day Easier Operation

On B Day the air photographers had a much simpler problem in contrast to A Day. On the first atom bomb drop display, we were ordered to wear very dark glasses to protect our eyes from the brilliant flash that would come with the explosion—many times the intensity of the sun. We had to set our cameras at a pre-determined position and hope for the best because it was almost impossible to see through the dark goggles.

Also there was the element present of the human error on the part of the bombardier who dropped the bomb. Many cameras were using long-focus telescopic lenses at the time, so our problem can easily be visualized. In contrast, on B Day we knew exactly where the explosion would occur; consequently we did not have to worry about the flash, and no dark glasses were required.

Atom Bomb Away

At exactly 8:35 a.m. to the second on July 25th, the underwater atom bomb was detonated—and a more spectacular sight I have never seen before—a huge column of water shot up, climbing to an altitude of between 7,000 and 9,000 feet—shaping like a gigantic cake as it grew. The shock wave seemed to change the entire picture by each second, forming billowing clouds filled with atomic energy. A very short time after the blast occurred the shock wave hit us in the plane—varying at our distance away from the actual time of the explosion. It hit us with a resounding crack—much stronger than A Day—and some planes received more severe jolts than others—but it could not help but remind all of us of the terrible power behind the atomic bomb. The atomic cloud soon covered the entire area of the target array of ships, blocking it from view. If you were fortunate enough to have seen the newsreel clips, you witnessed the complete spectacle before your eyes much better than I could ever describe it to you. The USS Nebraska had disappeared. The gallant old Saratoga was sinking, and many other minor ships were completely out of commission. The Jap

battleship Nagato sank during the night, and all we could see the next morning was a series of bubbles and oil coming up next to the Nevada which survived both atomic blasts.

Radio Activity Had To Settle

It was several days before the radio activity had settled down sufficiently before the ships of Admiral Blandy's fleet could enter the target area. The advance ships nosed alongside and—with water from fire hoses—sprayed the decks of the objective ships before the latter could be boarded. Special Geiger counters were used to check the safety of boarding for survey of the bomb damage. Radio activity is an amazing thing—you cannot see it or actually feel it (unless you get too much—then you may die).

Photographic Planes Through Atomic Clouds

On both A and B Day, photographic planes and their crews went through the atomic clouds. Obviously, in both instances, the drone planes came back "red hot." Yet our cameras had to be unloaded from the planes immediately after landings. On each plane, other than the drones, there was a technician with a Geiger counter. On A Day our F-13 camera plane got into the atomic cloud and could not get out of it for more than five minutes—the Geiger counter doing handsprings all the time—and the technician shouting, "Let's get the hell out of here quick!" The radio-activity, however, fortunately seemed to cling especially to oily sections of the motor, hydraulic systems, etc.

Minor Drone Mishap

The only mishap on B Day of minor nature, occurred with the drone we were controlling from the mother ship I was flying in. We brought the drone successfully through the atomic cloud a few minutes after the blast and immediately picked it up for steering home to Eniwetok. It was landed successfully, but on taxiing down the runway, it became evident that the brakes were out of commission. The drone continued to the end of the runway and beyond, ending up in the drink—but the Air Corps soon pulled it out of the water, made necessary repairs, and had it in the air again for its flight back to the United States.

History-Making Experience

It was all a great experience, and I am certain that much valuable and scientific knowledge was gained by the Manhattan District. With the United States Army and Navy cooperating to the utmost, it will stand in history as one of the greatest demonstrations and shows of all time in the propaganda for peace in this world.

Lindfors Now B&H V. P.

E. S. Lindfors has been elected a vice president of Bell and Howell Company, and will headquarter in the firm's New York offices. He joined the company 10 years ago, and has been a travelling representative and district manager.

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PLUS
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FORT LEE

CHICAGO

HOLLYWOOD

THE COST of producing a 16mm. subject professionally should be less than a 35mm. production in direct ratio to the difference in the size of the frames. Most certainly it is logical to assume that a smaller picture will cost less—or is it?

The foregoing type of illogical reasoning is all too familiar to the professional 16mm. cinematographer. While it is seldom stated in so many words it is often forcefully indicated in budget meetings by direct action. Unfortunately the camera will not rationalize to a cost sheet as some producers are prone to do and if the cinematographer is forced to compromise with an inadequate budget and insufficient equipment the finished product will not be of professional quality.

The secrets of Hollywood's success in keeping the title of "The Motion Picture Capitol of the World" are based on talent and material which has cost untold millions of dollars to accumulate.

Carbon Arc Lighting For 16mm Color Production

By ALAN STENSVOLD, S. S. C.

It is to take advantage of this equipment and knowledge that is bringing producers of educational and industrial pictures to Hollywood. If they obtain the quality of product they desire at a less cost than entertainment subjects it will be because they do not have to pay for stars; not because they will be able to operate successfully on the basis of *the smaller the frame size the less the cost.*

Professional 16mm. production and color are almost synonymous at present.

The industrialist not only desires pleasing flesh tones, but he must have accurate color reproduction of labels, trademarks, advertising, and the color must be constant whether the shot is an exterior or an interior.

If the interior of his factory is shown he does not want to see a flat, dimly illuminated foreground with only a weak suggestion of detail in the background. He wants to see his idealized version which is actually much clearer than the place appears to the eye.

At first thought it may seem that if a manufacturer wishes a clear long shot of the interior of his factory that all of the equipment in Hollywood will be of no value unless it is transported to the location. Quality professional color photography requires carbon arc lamps and a rather high level of illumination regardless of whether the picture is produced in Hollywood or Detroit.

While it may not be practical to transport sufficient arc lamps and generating equipment to adequately illuminate the interior of a factory for an establishing long shot, it is practical to carry along enough equipment for the foreground action and booster lights.

Because the carbon arc lamp matches sunlight the two may be used together with sunlight as the main source through windows and skylights and the available arc lamp equipment to "boost" sunlight by illuminating the dark areas. In other cases the factory may be transported to Hollywood in effect by photographing it in miniature, or by other process methods.

This use of talent and equipment which has been assembled for the production of 35mm. motion pictures makes it possible to produce high quality 16mm. pictures without the necessity of developing techniques by slow and costly methods.

In the production of 35mm. color it was learned that sunlight, or white light, balance is essential. White light, being composed of equal quantities of the light primaries, blue, green and red, is a natural source for a process designed for true color reproduction. Only with white light is it possible to use the same camera set-up for interiors as on exteriors with the assurance that flesh tones and costume colors will match. Is there any reason to assume that this is not also true of 16mm. merely because the frame size is smaller?

As a matter of fact white light is more essential for the production of 16mm. color, where multiple layer film

(Continued on Page 332)



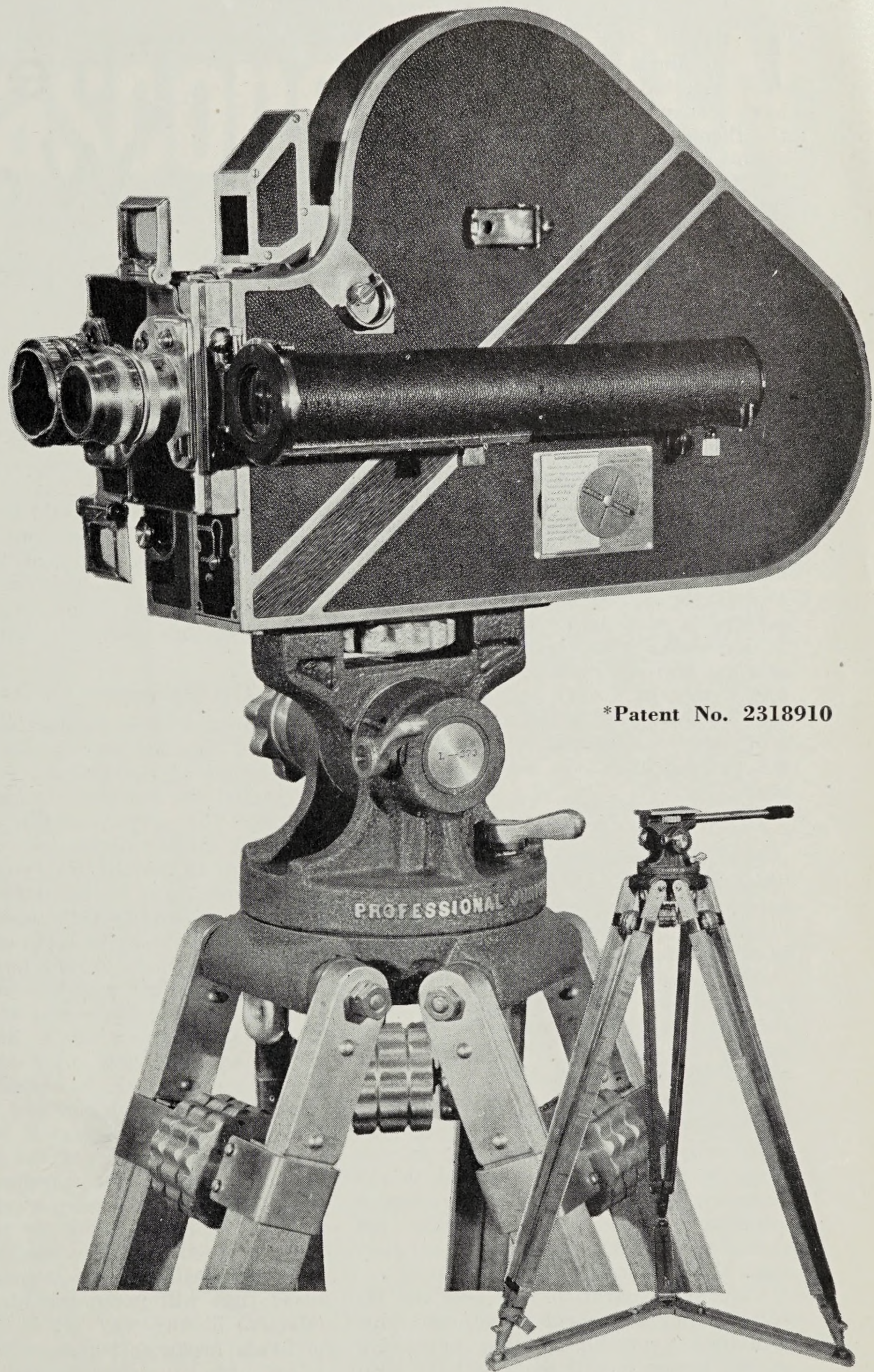
SHADES OF PAST MOVIE HISTORY. John Lund ready for a scene in "Perils of Pauline," Paramount Technicolor production starring Betty Hutton as the inimitable Pearl White, early serial star. Director of Photography Ray Rennahan, A. S. C., is kneeling in front of the camera, while Director George Marshall is seen beside camera.

the new
"professional
junior"
tripod

with

removable

head



*Patent No. 2318910

acclaimed the finest for every picture taking use

The friction type head which is unconditionally guaranteed for 5 years, gives super-smooth 360° pan and 80° tilt action. It is removable, can be easily mounted on our 'Hi-Hat' low-base adaptor or Baby "Professional Junior" Tripod base. The large pin and trunnion assures long, dependable service. A "T" level is attached. The top-plate can be set for 16mm. E. K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

The standard size tripod base is sturdy. "Spread-lag" design affords utmost rigidity and quick, positive height adjustments. Complete tripod weighs 14 lbs. Low height, at normal leg spread, 42". Extended height 72". All workmanship and materials are the finest.

The new "Professional Junior" Baby Tripod, shown ready for the Removable head, weight 5½ lbs., is made of Aluminum with Dural legs having spurs. Extended height—21 inches, depressed—16 inches. It's compact and sturdy. Quality throughout.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

LET US SAY that we have decided to film a picture. We have already selected our *cinematic idea* and have transposed it into a *theme*. Using the theme as a nucleus, we developed a *synopsis* of the story, which we then broadened into a *treatment*, which in turn became a *scenario* or *shooting script*.

This particular pattern of planning is based on general professional studio procedure, but (as we have pointed out in previous articles) it can also provide a plan by means of which the advanced amateur or semi-professional can make better pictures.

So, let us say, then, that we now have our scenario complete and approved. It is a working blueprint of the picture we are going to make. What is our next step? Shall we rush right out with camera and film and start grinding off footage? Unfortunately it is that very sort of thing that happens all too frequently in semi-professional production. A film-maker often spends a good deal of time and effort turning out a good script only to nullify the effect in actual shooting by ignoring one important step in preparation; that step is the process known as production planning.

Why Production Planning?

It is rarely, if ever, that a good film "just happens." Almost always, a picture worth seeing on the screen is the result of a good deal of hard work, most of which must be done before a camera starts grinding. In order to best accomplish this preliminary preparation for shooting, the film-maker should constantly visualize the production in its overall form—not merely as a collection of fragmentary scenes that can be haphazardly shot and spliced together.

Actually, *production planning* in one form or another is as essential to the home movie as it is to a feature-length commercial sound film. Naturally, the more involved the story, the more thorough this phase of planning must be.

Careful preparation will give the resultant film a general smoothness plus a unified approach, so that appearing on the screen it will seem to have been designed and executed by one creative mind, even though many technicians may actually have had a part in the filming. In addition to this individual "touch," pre-planning assures consistent continuity and a minimum of wasted expense, effort, and time. This latter item is no small consideration, for time on the set is important. It should not be wasted by making a full cast and crew wait around while issues are decided that should have been settled on paper long before the picture reached the shooting stage. At best, certain unforeseen delays are inevitable—but a good deal of expensive time-waste can be avoided by intelligent pre-planning.

The producer of the film should become thoroughly familiar with his script before shooting begins. He should know every scene and sequence, its content

and requirements. He should know just how each bit of action is to be staged, plus the effect it is calculated to have on the audience. He should literally *live* with that script before he starts to shoot. With this approach he will be able to produce the film for the most observant members of his potential audience, and thus gain the best possible reaction.

The Preliminary Conference

The first step in *production planning* is to call together for a preliminary conference all of the technicians who are to participate in the shooting of the picture. The purpose of this conference is to set up certain basic standards of operation, to familiarize everyone with the approach and technical requirements of the script, and to anticipate any problems that might arise later on.

This conference should be an informal sort of affair with the producer or director reading the script aloud to his technicians, explaining it as he goes along and answering any questions that they might have. It is advisable for all present to make notes of any ideas they may get while the script is being read.

When the reading of the script has been completed, the producer should then explain to the group what approach or *slant* he has in mind for putting the story on celluloid. He should ask for their suggestions and encourage any ideas that will make the picture more effective in any way. It is only a second-rate producer whose pride will not allow him to recognize and use good suggestions submitted by others, merely because he himself was not the originator.

It is during the preliminary conference that any obviously impractical features of the script can be thrashed out and revised. Far better to do it at this time than to try to correct the mistake after the sequence has already been filmed.

Production Breakdown

After the conference, the producer and his assistants should be ready to make the *production breakdown*. Actually, this amounts to dissecting the script into its separate scenes and sequences in order to estimate costs, set up a *shooting schedule*, and determine the requirements of each scene in terms of cast, props, locale, etc.

The Cinema Workshop

3. Production Planning

By CHARLES LORING

The director and the cameraman should go through the script scene by scene, discussing each camera set-up and determining how it is to be executed. They should know in advance of shooting just exactly what each set-up is and how, when and where it is to be filmed.

Simple scripts of the home movie variety can usually be shot in sequence without undue trouble, since such stories are relatively uncomplicated and take place in a confined locale. But when a more intricate feature, either photoplay or commercial, is to be shot, it is usually a good idea to group the scenes for camera angle, locale, cast, etc.

For an obvious example, let us say that scenes 2 and 82 both take place in the same locale, one that is a good distance away. Obviously, instead of making two different trips to that location as the scenes came up in sequence, it would be more convenient to shoot both scenes at the same time, even though they were to appear at widely separate points in the story. Similarly, if certain cast members were to be shown in scenes 5, 43 and 102, it would be more logical to shoot all these scenes together, if possible, than to call the players back at three different times, or keep them waiting around during the entire filming.

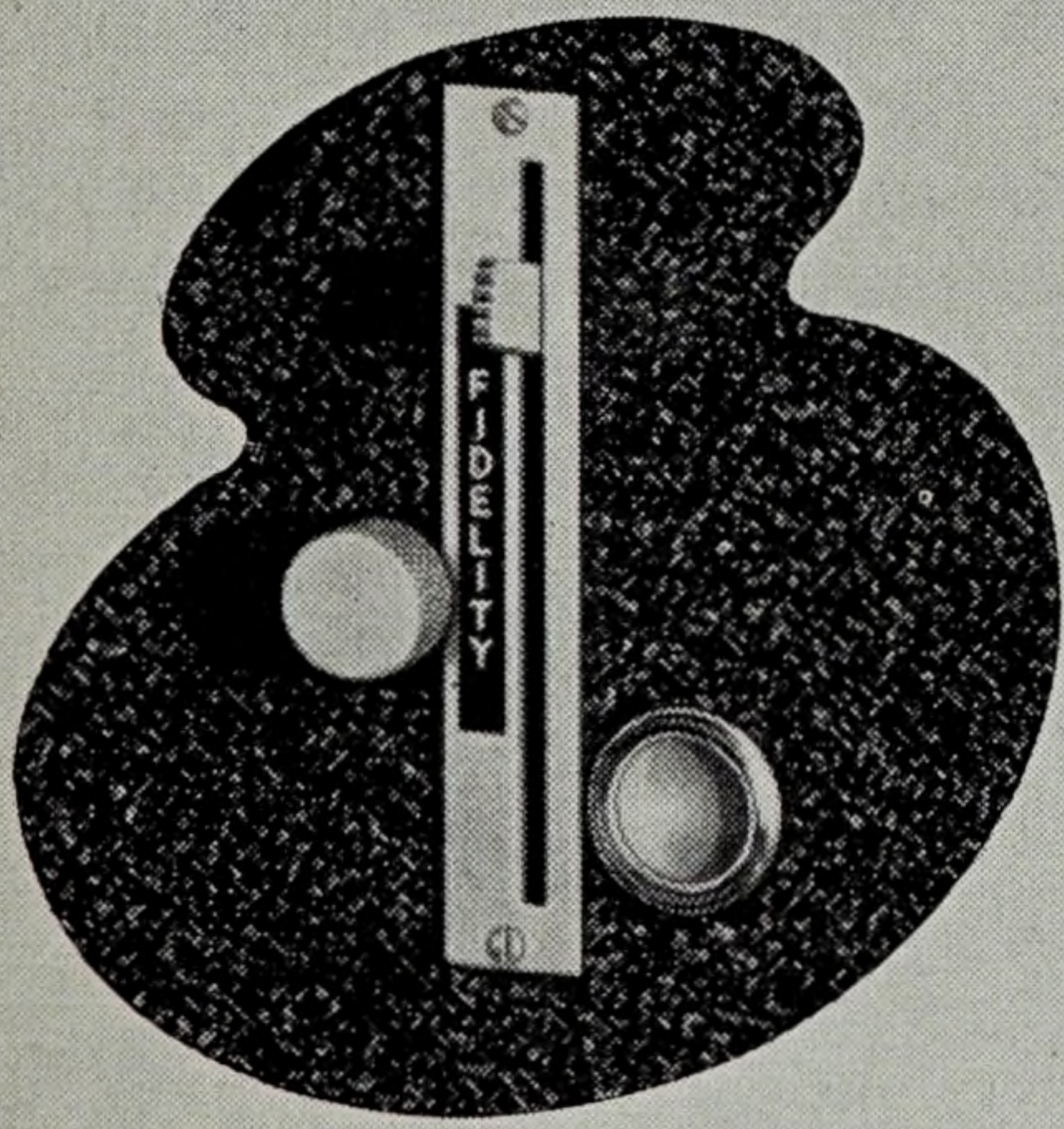
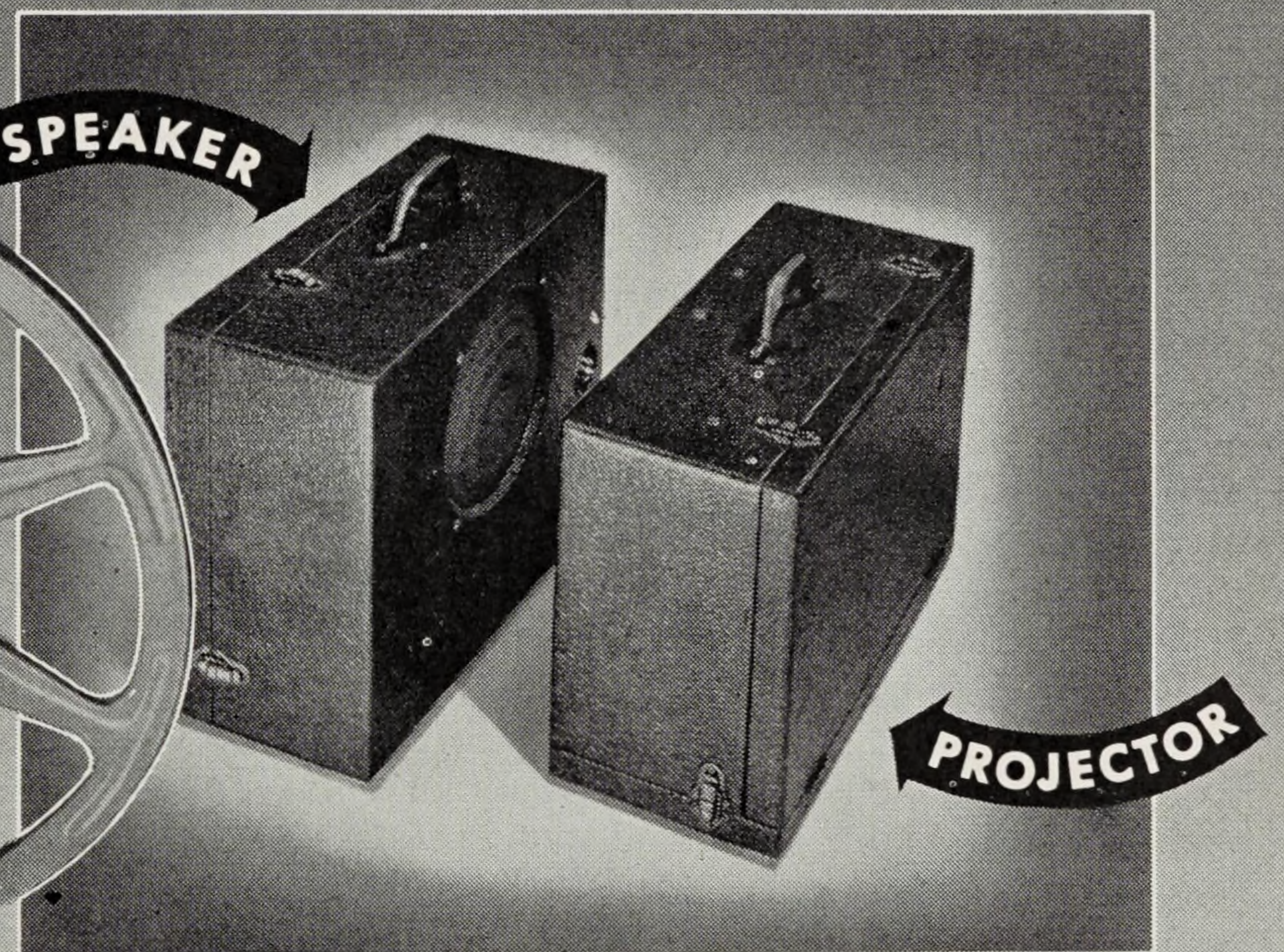
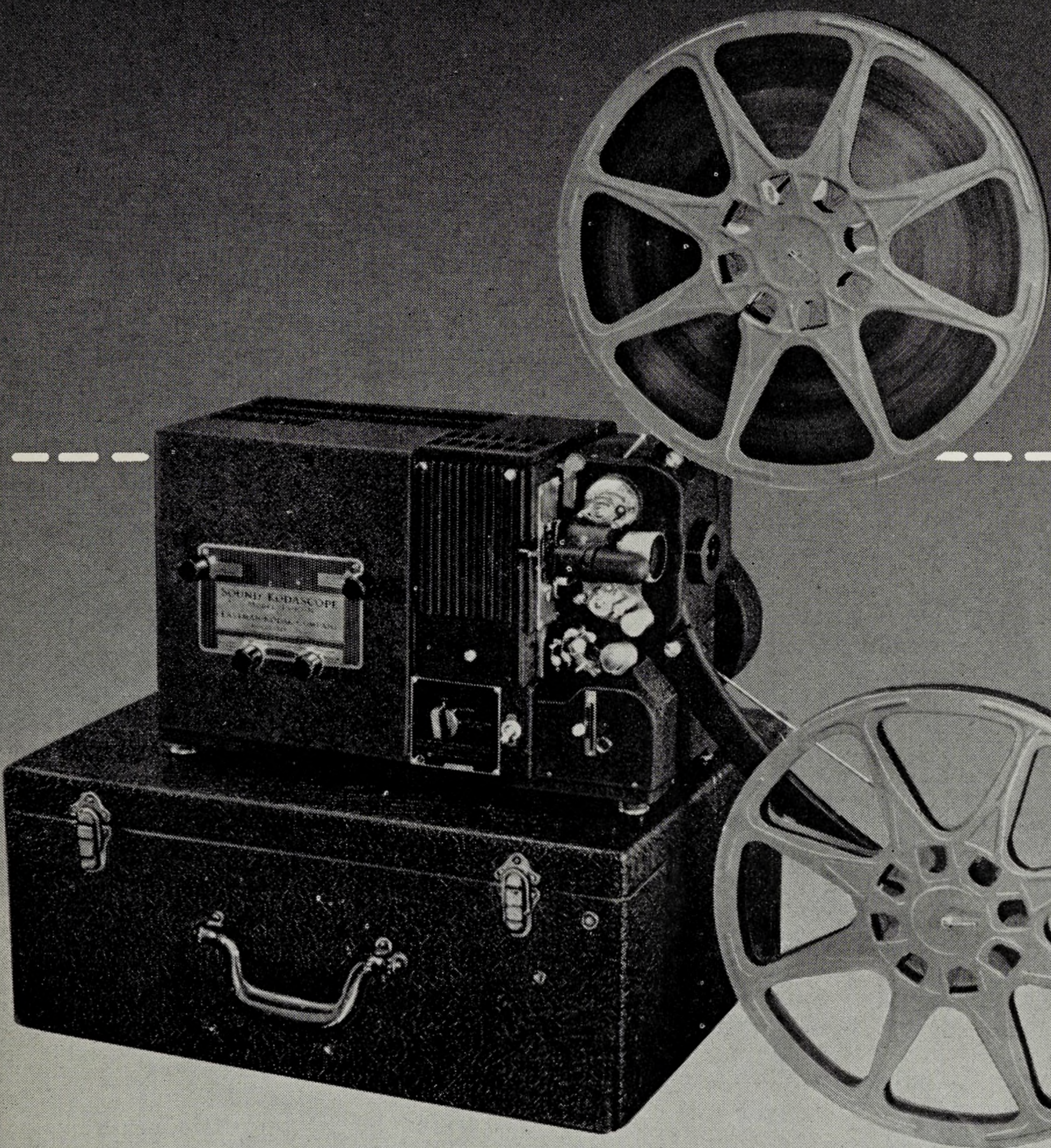
The most ambitious step in breaking down a production that is at all involved, is to prepare a separate *dope sheet* for each scene. On this sheet would appear in separately ruled spaces, the locale, cast required, whether interior or exterior, lighting set-up, props, costumes, special effects, etc. It is even advisable to include a diagram of the camera angle, or a rough sketch of the composition of the scene as it is to appear in the frame. Also on this sheet, spaces should be left to fill in during shooting the running time of the scene, exposure used, and any other technical data concerning the scene.

Having made the *breakdown*, the producer is then ready to set up a *shooting schedule*. Grouping his shots for maximum efficiency, he estimates how long it will take to shoot each scene. In doing so, he takes into consideration the manner in which his technicians work on the set as well as unforeseen hold-ups that may delay shooting. He will also

(Continued on Page 336)

Sound Kodascope FS-10-N

... now produced as
a two-case outfit



Top Sound Quality with All Types of Sound Film

The Fidelity Control, a built-in feature of Sound Kodascope FS-10-N, enables precise focus of the scanning beam. The result—finest tonal quality from any sound film, original or "dupe"—and this is but one of many "FS-10-N" features that make for better screenings under the widest range of projecting conditions.

Sound Kodascope FS-10-N, the single-case sound *and* silent 16mm. projector introduced during the war—the "N" in FS-10-N stands for "Navy"—is now being produced as a two-case outfit.

One case holds the speaker, Cordomatic connecting cord, 1600-ft. take-up reel, power cord, and extra lamps. The other, the projector itself. Just about everything needed for showings, sound or silent, has a place in one of the carefully designed cases.

Another new note: Both the projection and condenser lenses of the "FS-10-N" are coated . . . Lumenized . . . for maximum screen detail and illumination.

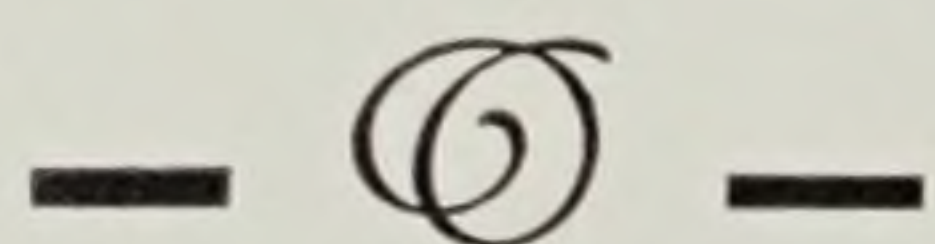
Better see your dealer about this superior, yet reasonably priced projector. As with all good things, unfortunately, the supply of the two-case "FS-10-N" will be limited for some months to come.

EASTMAN KODAK COMPANY, Rochester 4, N. Y.

Kodak

High Fidelity Sound Printing For 16mm. Films

By LLOYD N. CHRISTIANSEN
(Research Engineer, Telefilm)



TO EVERY producer of 16mm. pictures a good sound track is second only to the scenes it enhances. It carries the thread of thought behind the picture, weaving the multitude of shots into a powerful medium of influence, information, or entertainment. The use of direct recording onto 16mm. film for the past 10 years has become the best practical way for the majority of producers in this field to add sound.

Telefilm, Inc., of Hollywood, one of the pioneer all-16mm. studios, succeeded in recording excellent sound as early as 1936 sufficiently broad in sound range to carry on with regular productions, under full assurance of dependable duplication to Kodachrome, by contact printing. Highly specialized recording equalization and film processing produced good sound, despite the heavy grain structure of the recording film stock, plus the low speed of 16mm. film travel.

Later improvements in recording stock made it possible for the engineering staff to make original recordings approaching closely the useful range of the 35mm. release prints, with their physical advantage of greater film travel speed. This appeared to be the missing link to matching accepted 35mm. standards with 16mm. film, if it were only possible to make prints from such a high fidelity track.

Closer examination of prints made in the conventional manner, however, revealed that a great ravine was yet to be crossed before 16mm. sound was to equal the theater quality which the public had grown to accept as near perfect. To add to the importance of clearing up this critical printing problem, was the realization that at least one manufacturer had extended the range response of a 16mm. projector sufficiently to partially take advantage of the hoped-for new standard in over-all sound quality.

Research on the problem was given high priority at Telefilm, and all known methods of sound printing were studied to see if a simple, high definition method of transferring the sound image from one film to another could be developed.

It became obvious that two principal factors comprised the great cavern down which these newly captured overtones of sound were tumbling into silence. They were *film slippage* and *image flare*.

Film slippage was perhaps the greatest offender. The shrinkage of the original sound track acetate base film reduces its length below that of the new raw stock against which it must press, on its travel through the contact printer. The sprocket perforations in the two films to be passed through the printer do not match under such conditions, and the films travel past the exposing light in a more or less lumpy movement, causing the new undeveloped image to "smear."

Conventional printing equipment, combined with the new wider range 16mm. recording, produced a distorted ripple in the overtone range of music and voice. The sprocket perforations in the film stock jostle forward and back, in their effort to equalize their inherent difference in length, between sprocket holes. This movement between the films is much like snapping the shutter of a camera when it is not perfectly still. A blurred image is the result.

The second vital problem in transferring microscopic sound images from the new high quality original recording to the outgoing print was due to the scattering of light through the film grain structure in such a manner that the wave shape of the sound image was either distorted or the very delicate tone shadings were completely "washed out," when a conventional light source in printing was used.

Months of experimenting brought workable answers to both problems. Prints are daily coming out of the processing laboratory which represent a sound quality safely beyond previous standards for 16mm. film, and amazingly close to the best of the 35mm. theatrical release prints.

The new Telefilm printer now in use embodies mechanical and optical principles which largely take advantage of the limitations of acetate 16mm. film, and to some extent out-flank the limita-

tions, rather than make a frontal attack upon them.

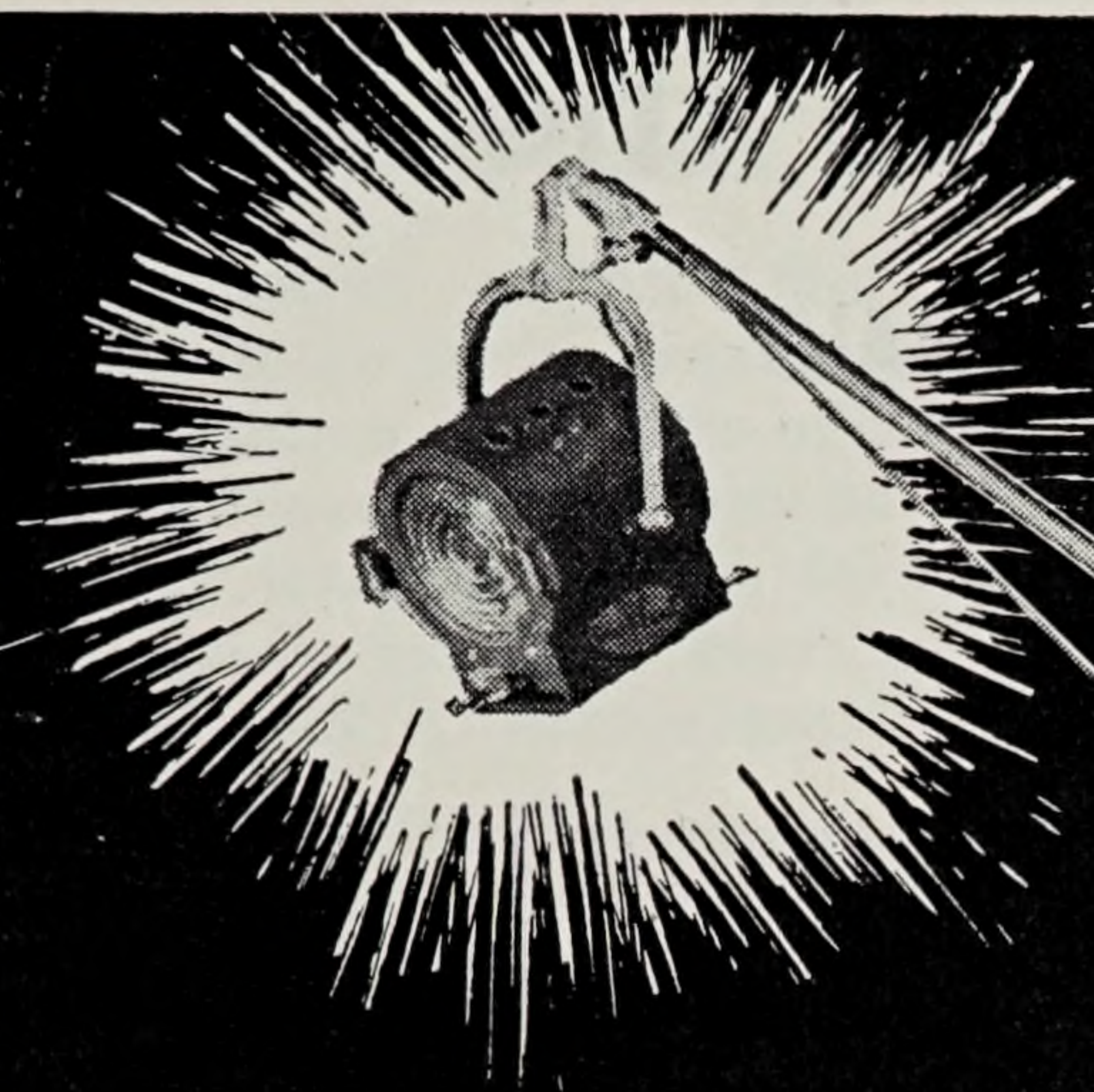
An example of the out-flanking approach is in the film slippage problem. Instead of utilizing the more or less uncertain "non-slip," or the "brute-force" principles, it was decided to try "controlled" slippage in conjunction with a different exposing method. In the "controlled" principle the slippage is allowed to occur at a uniform rate, to avoid "wows" at low frequencies. It takes place at a rate equal to the difference in length between the original film and the new raw stock. This comes about by a revolutionary sprocket surface, wherein the unevenly spaced sets of perforations of the two films are allowed to freely seek their correct diametrical position on the main drive sprocket.

In addition to this new approach, the tooth and perforation contacts are isolated from the sound track edge on the opposite side of the films by a "lateral" loop. The remaining 24 cycle (frames per second) flutter is free to become absorbed by friction between the film surfaces. The case for the effectiveness of this principle may best be summed up by the following test: An original sound track with more than half of the sprocket hole's outside edges broken open—the result of more than eight hundred runs through a conventional contact printer—had to be discontinued from release. The fact that the perforation side was so stretched that the film could no longer be pressed flat upon a smooth surface, made further printing near impossible. With the new printer in operation, the urge to try it under the most severe conditions resulted in placing the film back in service for many more prints. There was a decided absence of the wow and flutter heard earlier in the film's wrinkled career. It then received a first quality rating for sound by all who listened to the prints.

The controlled slippage principle reached its peak effectiveness when it was combined with a radically new exposing light system. In the new Telefilm sound printer a high intensity light source is used, in conjunction with a specially designed light filtering unit. This new exposing beam of light is arranged to give an exposure for the short duration of 1/7000 part of a second, in relation to a tone frequency of 6000 cycles per second. This short time element, calculated against the slow rate, uniform slippage, gives an image displacement ratio of 200 to 1 in favor of the new system. This high ratio of exposure versus film movement effectively nullifies any loss of high tone response that could result from shrinkage of an original recording film.

Routine printing on Kodachrome duplicating stock has been reliable and outstanding, and research is continuing so that the advantages of this method can be fully exploited, in the direction of higher over-all fidelity for 16mm. film.

Additional printers of this design are to be made at Telefilm to facilitate the expanding demand for theatrical quality 16mm. release prints.



The DINKY BOOM

For Properly Lighting Motion Pictures,
Home Movies, Portraits and
Table-Top Photography

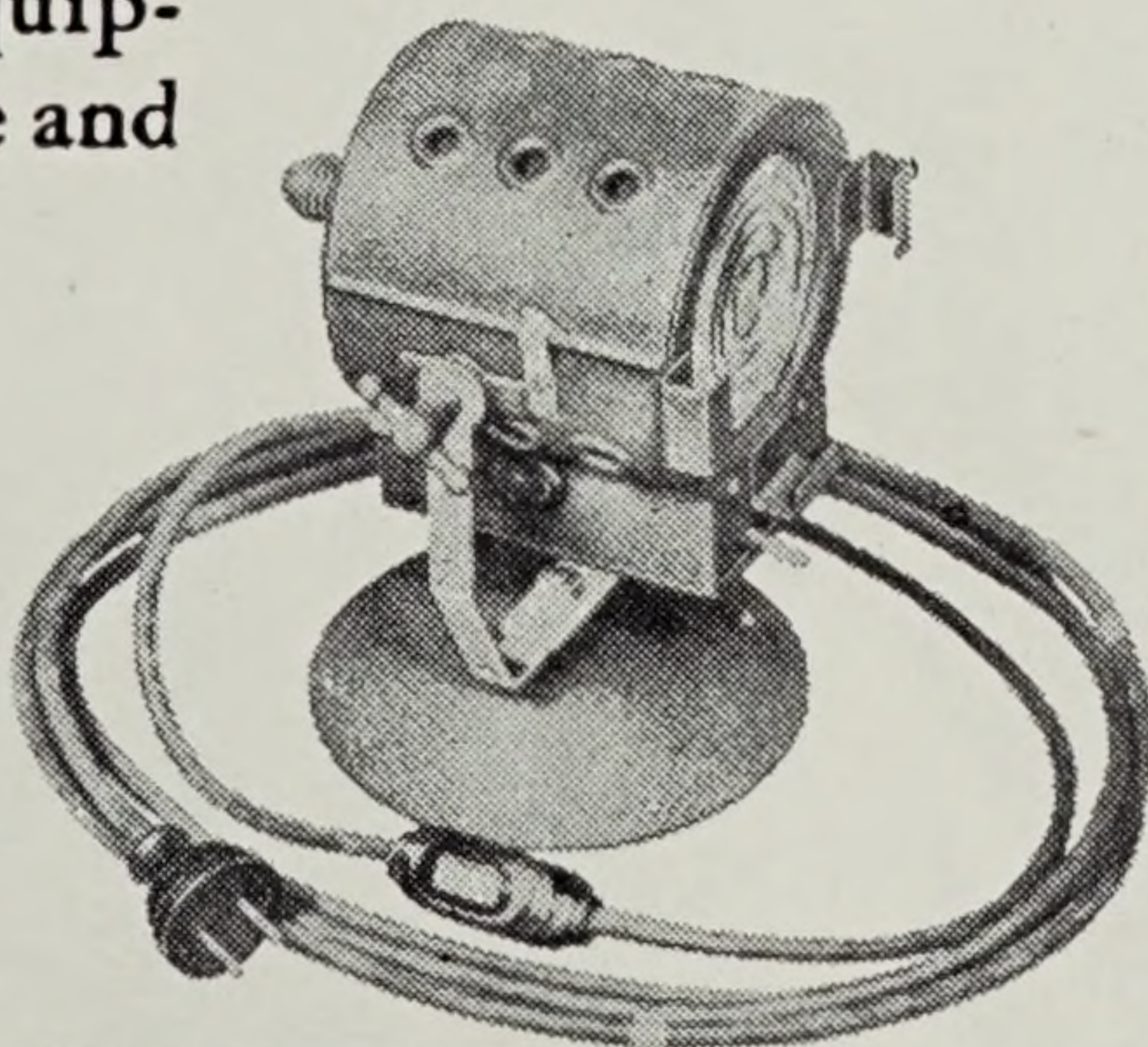
Something has been added...at the request of Hollywood Camera Men...to the Bardwell & McAlister line of Photographic Lighting Equipment...It's the Dinky Boom!

On motion picture sets, among the home-movie fans, and everywhere that fine photography is produced, the Dinky Inkie, that handy little 150 Watt Spot, has been standard equipment. Now its use has been made much more flexible by the Dinky Boom which makes an infinite number of lighting arrangements and angles easy to obtain. The Dinky Boom comes equipped with a standard Dinky Inkie Spotlite.

With the Dinky Inkie you can highlight portrait subjects by concentrating a smooth, graduated light exactly where it belongs. You can get the greatest degree of flexibility in modeling close-ups. You can eliminate shadows in dark corners and virtually "paint" with light that is under control at all times.

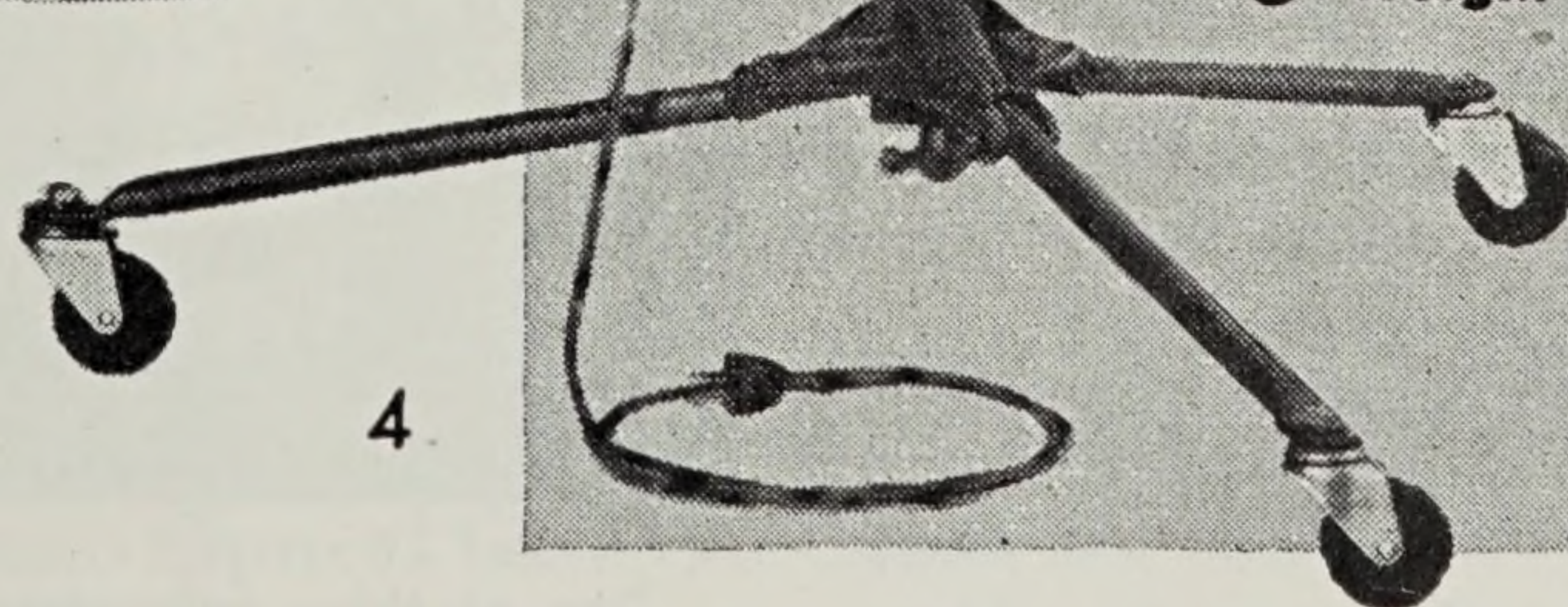
For fine photography there is nothing better than Bardwell & McAlister Lighting Equipment. For good work, the Dinky Inkie and the Dinky Booms are "musts".

This wonderful little spot operates with 150 watt T-8-DC globe; focuses from an 8 degree spot to a 44 degree flood. It has the same back and front handy focusing lever as the Baby Keg-Lites. With base removed, it fits any standard tripod. Total weight 2¾ pounds.



Check These Features THE BOOM

- 1 Maintains constant angle of adjustment in all positions up to 45° angle from vertical.
- 2 Boom has telescoping extension.
- 3 Thrust bearing with fibre friction disc at balance point holds boom rigid in any position without making thumb-screw adjustments.
- 4 B & M folding-leg-type stand.
- 5 Nine foot six inch extension.
- 6 Weight 17 pounds.



Write for literature describing the Bardwell & McAlister line of Photographic Lighting Equipment. There is a light for every possible need. Ask about the Senior 5000-watt Spot, the Junior 1000-2000-watt Spot, the Baby Keg-Lite 500-750-watt Spot, the Single and Double Broads, the Foco-Spot, Snoots, Barndoors and other light control accessories. Address Department

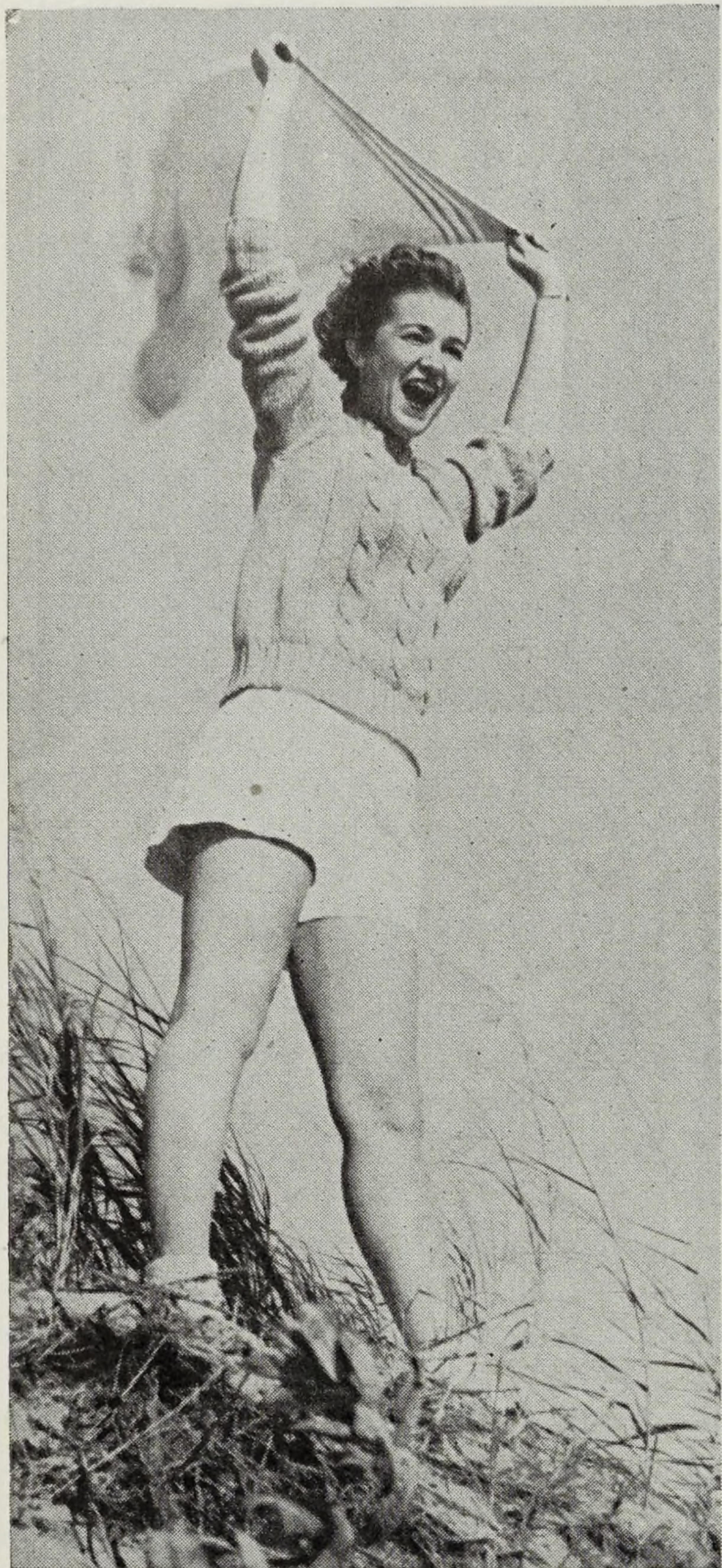


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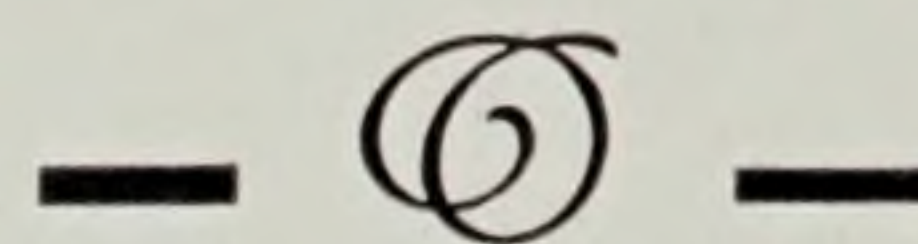
This comely young miss with the vibrantly waving towel typifies the spirit of youth.

AN old Chinese proverb has it that "a picture is worth ten thousand words." Such an assumption might be fairly accurate so far as still pictures are concerned, but when movies are referred to, this is a tremendous understatement. And just what kind of movies are worth more than the proverbial ten thousand words? Why, movies that *live, laugh, and love* . . . movies that capture the gaiety of youth, the frivolity of humor, the tenderness of passion! But I'm not referring to the professionally produced pictures you see every week at your neighborhood theater. I'm talking about *home* movies . . . *your* home movies!

All year 'round is picture taking time for the wide-awake movie maker, but nevertheless we, as residents of that part of the North Temperate Zone where your breath freezes in mid-air in the winter, and you fry eggs on the sidewalks in summer, have our preferred seasons for engaging in outdoor movie making activity. With spring and fall close runners-up, summer, just the same, takes the lead as the most popular time for going about our business of taking pictures and having fun. For 'tis in the summer when even the casual filmer takes his camera down from the shelf, throws his production plans into high gear, and grinds away.

Beauty, Brevity and the Beach

By JAMES R. OSWALD



The beach is always a popular center of liveliness and laziness this time of year, and hence a good source of human interest material for the alert cameraman. It's at the beach where everyone from toddling tots to tottering grandpas comes out for a plunge in cool, refreshing waters, or merely to loll in the sand and absorb a good quantity of pure and unadulterated vitamin D sunshine . . . Nature's way.

Take a look around. You don't have to be a beachcomber to realize that right here is the essence of one of the most down to earth, human interest movies ever made. Sure, maybe you are used to traveling half way 'round the world for pictures. Perhaps this is the first

gotten something, but mere conventionality isn't going to spoil *her* fun . . . not by any means!

Don't look now, but a squint in the other direction reveals an interested young glamor girl casting her eyes your way. She certainly isn't on the rocks *figuratively* speaking! And note there at the shore . . . the slick chick in slacks, just taking everything in! If you're the wide-awake cameraman you like to think yourself to be, you've been taking it all in, too, not only mentally, but *moviely*.

As an aggressive filmer, then, be prepared for a whirl of merriment and movie making at the beach. Don your bathing suit and get into the "swim"



One of these youngsters seems to have forgotten something, but mere conventionality isn't going to spoil *HER* fun—not by any means!

summer you're sticking around the old home town. But here, at the beach, is *life*, real and unposed, not artificial and "out of this world." See over there on the hill, for instance. That comely young miss with the vibrantly waving towel typifies the spirit of youth . . . full of vivaciousness . . . not a care in the world! And glance at those kids by the water. One of them seems to have for-

of things while acquiring your own cherished coat of sun tan. It's *human interest* that sells those pictures to future audiences, so with this thought in mind, watch your clues carefully before pressing the button. If things begin to lag, stir up a game of some kind, and wait for candid opportunities, which will be plentiful.

(Continued on Page 335)

DuPont Perfects Film for Television

A new motion picture film which greatly facilitates the telecasting of public events within a few hours of their occurrence and produces improved television images was introduced to a New York television audience recently in a joint Du Pont-NBC demonstration over station WNBT.

News cameramen from the National Broadcasting Company used the new "Telefilm" to make pictures of a full dress parade and presidential color ceremony in Washington that afternoon. Immediately after the Washington ceremony the exposed stock was developed, flown to New York, and used in negative form with the WNBT television film camera reversing the image electrically to its positive form. Pictures of the event were broadcast just a few hours after coverage had been completed.

Similar telecasts of newsworthy events have not always been feasible, according to television engineers, because lack of time or complications in setting up heavy television equipment did not permit direct broadcast. The new film, used in an ordinary movie camera, is designed to cope with such conditions. It makes a news-reel available for broadcast as soon as it has been developed.

The film can be broadcast either as a positive or negative. When used as a negative, it is reversed electrically and broadcast for normal reception. This eliminates one processing step and in cases of sudden news breaks where speed is essential, television stations are able to present negative film without the delay involved in making positive prints.

The method of using negative film to broadcast a positive picture was described as a relatively simple process. NBC engineers explained that at each stage of signal amplification in the television system the picture is reversed either from negative to positive or positive to negative as it passes through an amplifier tube. If a negative film is being televised, modification of one amplifier stage in the system results in a positive picture in the receiving tube. On a number of previous occasions negative motion picture film has been broadcast by station WNBT. The new film, however, brings much more satisfactory results, engineers said.

This film carries a special emulsion to pick up detail in both highlights and shadows of outdoor scenes, according to Du Pont film technicians. This emulsion was developed as a result of intensive research at the Du Pont film laboratories in Parlin, New Jersey.

The importance of additional detail to television is great. In telecasting any motion picture film there is some loss in gradation of tones on receiving screens. By providing a greater latitude in light range, the new film will permit more detail in outdoor action, which in turn will give television images with more clarity.

Microfilm Division of Pathe for Bell & Howell

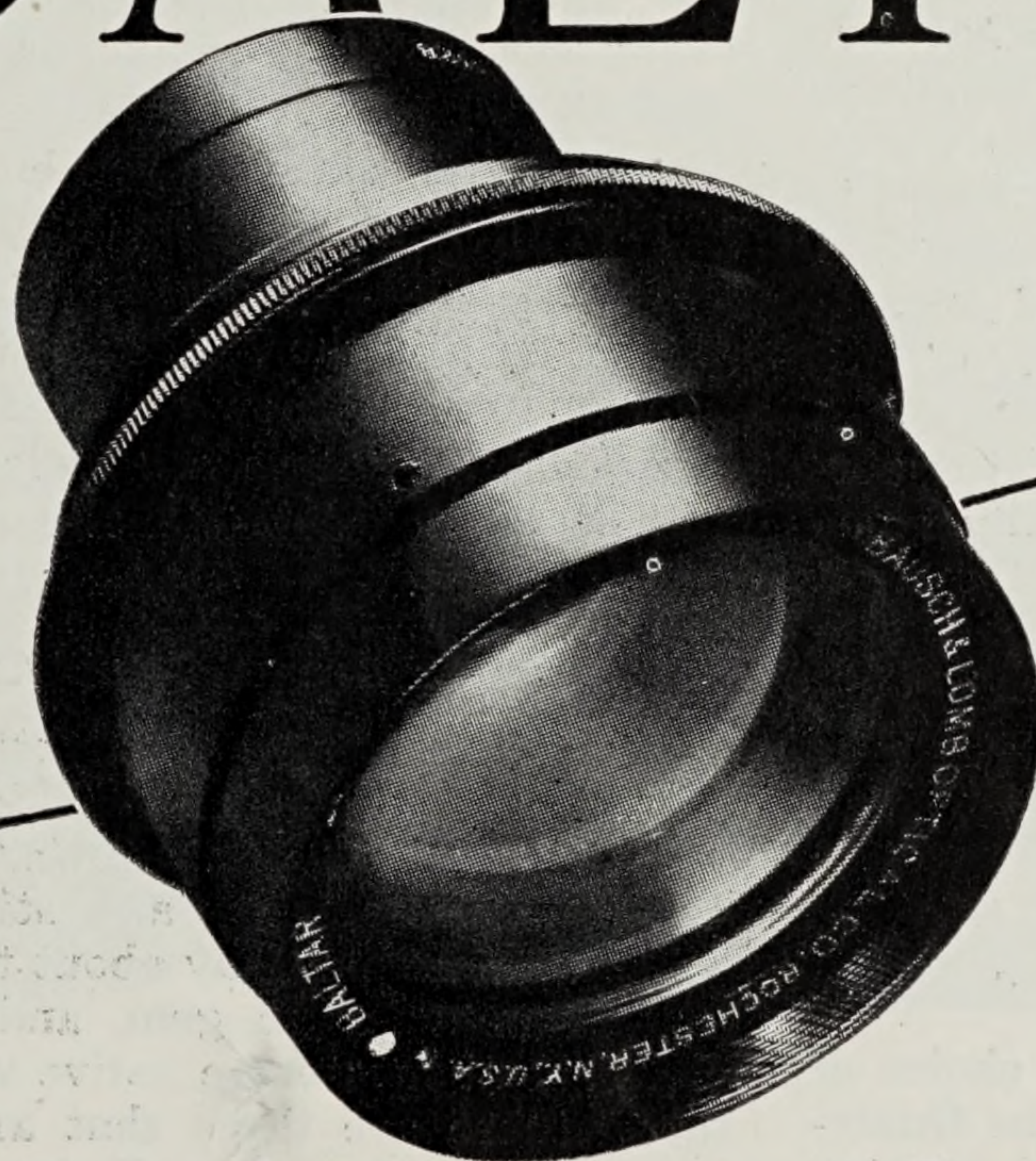
Bell & Howell Company has acquired the physical assets and patents of the Microfilm Division of Pathe Industries; according to announcement of J. H. McNabb, president of B & H. He added that a complete microfilm division had been organized at the company's Lincolnwood plants, to include engineering, production, sales, and service. F. L. Rogers has been appointed to direct sales and service operations.

Royal Photographic Society Honors George Pearson

George Pearson, British film pioneer, has been awarded Honorary Fellowship in the Royal Photographic Society. As early as 1918, he joined in formation of Welsh-Pearson Film, Ltd., and is still making films as director-in-chief of the British Government's Colonial Films unit.

During more than 30 years in the film business, Pearson has directed more than 300 pictures, including in excess of 30 sound films; written 38 originals, 118 scenarios and produced 25 films.

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My Film Tour Through Central America

By E. H. SCOTT

I HAVE just returned from a four and a half months' trip around Central and South America, during which I filmed the highlights of Central and South America in color. Before I left I spent nearly two months reading every book I could find on what there was to see and do in Central and South America. In addition to this, I had the tour agency who handled my transportation and hotel reservations give me all of the information they had in their files about the various countries we were to pass through. You would think that would give you a very good picture of what there was in the Latin American countries,—but I can tell you now, that it's just about impossible to form a real picture of what you will actually see down there from reading books.

Now that I have made the trip, I know the answers to:—(1) How much film is required for the trip; (2) What are actually the most interesting countries from a movie-maker's standpoint.

Last month I gave you the answers to the first question, and this month I shall try to answer the second one.

Most Interesting Countries

All of the countries in Central America are interesting but naturally some are more interesting than others. I would place Guatemala first, Mexico second, and Costa Rica third. The only limit to the amount of film you can use in these countries is the quantity you desire to take with you,—for all of them are a filmer's paradise.

Guatemala Most Colorful

If I had to narrow down my choice of countries to one only, it would be Guatemala, for it is the most colorful country in either Central or South America. There are over 60 different villages in Guatemala where the natives all have their own distinctive, colorful costumes, which they wear not only on fiesta days but seven days a week. The markets and villages of Guatemala are full of color. As you pass along the roads, you will find natives carrying everything from babies in slings on their backs to baskets of fruit, vegetables and personal belongings.

There is hardly a flat spot in Guatemala, and the beauty of the mountains and lakes make you want to stop at every turn of the road and shoot.

The Guatemalan villages are all very primitive and picturesque, with native weavers sitting in front of a large number of the huts, and children and chickens playing around them in perfect harmony.

There are many interesting shots you will get in and around Guatemala City in the streets with the native policemen directing the traffic, primitive ox-carts side by side with automobiles, and the National Palace, just to mention a

few. There is one particularly effective shot I made in the patio of a little restaurant called The Patio. In fact, it was one of the best I made in Guatemala City.

Lake Amatitlan and Palin

Soon after leaving Guatemala City, you reach Lake Amatitlan; then a little farther on, the village of Palin. The lake itself is very picturesque, and there is a little stream just before you get into the village where you will generally find a number of native women washing their clothes right in the stream.

Find out what time the train arrives in the afternoon at Palin. There you will see about thirty or forty native women waiting with baskets of fruit on their heads. As soon as the train pulls into the station, there is a rush and the natives, with baskets of fruit at every car window,—make as colorful a shot as you will ever get.

Continuing on, you reach Antigua—full of quaint little streets and picturesque ruins. A short distance out of the town is the Retena coffee plantation, one of the show places in this district, where visitors are welcome. You will certainly want to make some shots here.

Villages Around Lake Atitlan

But it is when you go farther on and reach Lake Atitlan and Chichicastanengo you will really "go to town." I could use this whole issue and still not exhaust what I could say about them. Lake Atitlan is a scenic gem, and along its shore are about twelve native villages. Of these, there are three that are particularly interesting, San Pedro, Santiago Atitlan and Antonio Palopo. A day here is all too short, and you can use 500 feet of film and only make a good start on all you could shoot. Even before you board the launch to go to the villages on the other side of the lake, if you are enthusiastic enough to get up at 6 a.m., you can start shooting. Take your camera with a full 100 foot roll in it to the launch landing in the early morning, for here you will generally find a group of natives, men, women and children and all kinds of animals, waiting for the launch to take them back to their villages.

The launch takes you around the lake to the three villages and you can make the trip nicely in a day, but be sure to take your lunch with you for all of these villages are very primitive and there is no hotel or restaurant in any of them. San Pedro is probably the most primitive, and is built on a hillside with most of the native huts thatched. You will find plenty to shoot in this village. Then continue on around to Antonio Palopo. A larger number of tourists visit this village than San Pedro,

so the natives here are a little more sophisticated.

There is some very fine hand-woven cloth and embroidery here. You can get some good shots here by making a deal to buy some of the embroidery or cloth provided you can take some movies. Santiago Atitlan is the next village, different to the other two, but quite as primitive.

Native Market at Chichicastanengo

Then, continue on to Chichicastanengo where they have one of the most colorful market scenes, not only in Guatemala, but in all of Central or South America. I can't begin to describe the variety of the scenes here—you just must see them. All I can say is that you will have an extremely busy morning and the close-ups you can secure are simply wonderful.

At one end of the market square is the Santo Tomas Church, with a long flight of stone steps in front, up which the natives slowly walk swinging pots of incense to and fro as they ask for a blessing on their family and relatives. When they reach the top of the steps, they enter the church and start spreading handfuls of flower petals on the floor and light candles before which they devoutly pray.

Stone Idol Worship

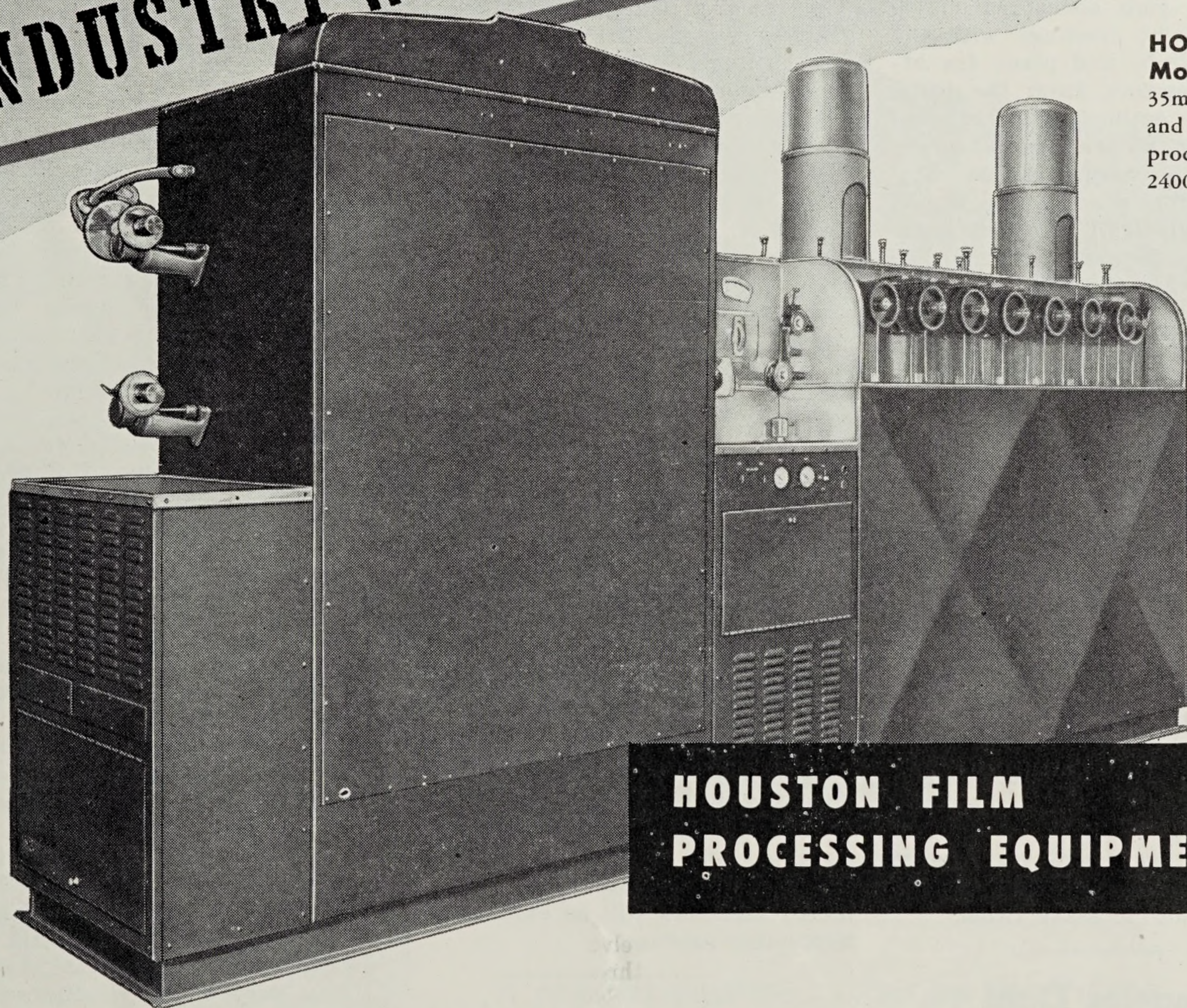
But all of the Indians don't depend entirely on their appeal to their Christian God, because many of them, after they have prayed for a blessing at Santo Tomas, climb to the top of the hill near the village and there pray before an old, cracked stone idol, Turkah, swinging their incense pots, lighting candles, spreading flower petals and praying for the same things that they did in the church. But you will have to be very careful if you want to take a movie of this scene. I used a wide angle lens, set my camera up on a tripod, then walked away from it as if I were not going to worry too much. I had previously checked the exposure so my lens was all set and the spring on the camera wound tight. When there was an interesting group in front of the idol, I simply walked over to the camera, locked the starting button in position to set the camera running, then as nonchalantly as possible, walked away, so that the natives did not know whether I was taking a picture or not. You should see this color shot!

The Mayan Inn Unique

At Chichicastanengo, you will stay at the Mayan Inn, which is also something to see. It is very old Spanish and rambling, with the native attendants rigged out in Indian costumes and a native Indian marimba orchestra playing every night. At this hotel, you will have your own No. 1 boy. He will not only appear

(Continued on Page 330)

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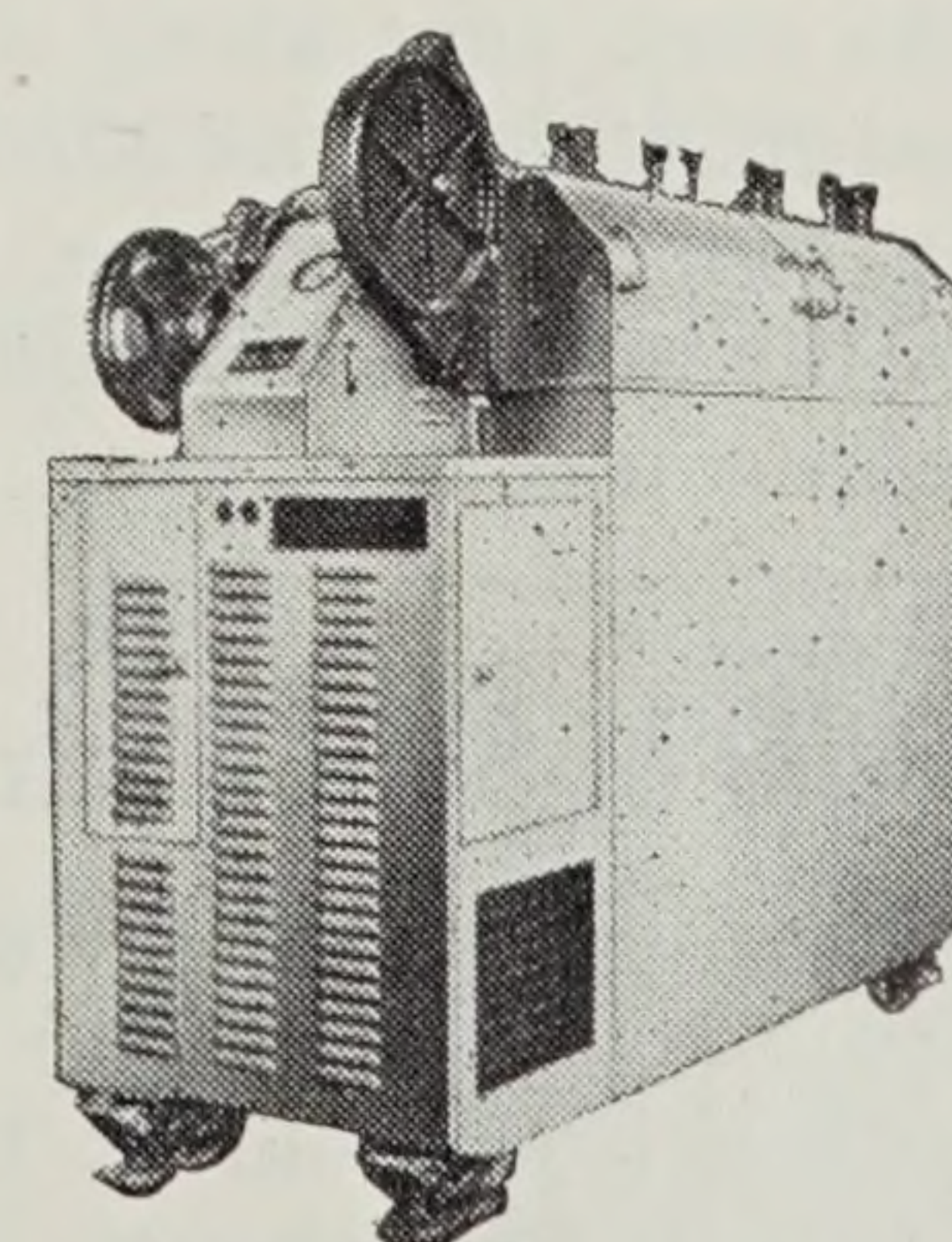
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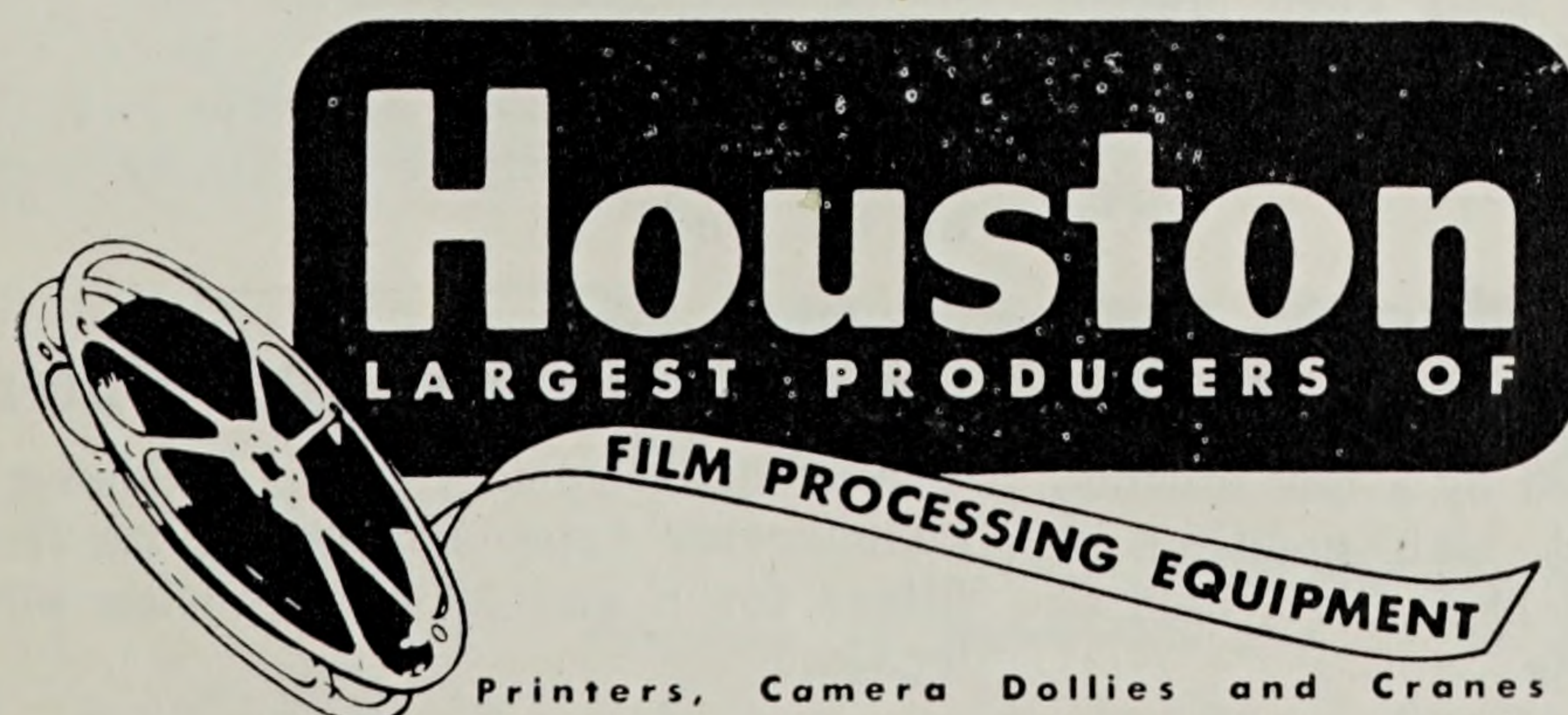
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AMONG THE MOVIE CLUBS

Seattle Amateur Movie Club

Members of Seattle Movie Club discussed the feasibility of staging two meetings a month starting in the fall at regular meeting held August 13th in Parish Hall of the Church of the Epiphany. Other items of business included possibility of a club sponsored movie show; periodic joint meetings with the Tacoma Movie Club; and plans for attracting new members from the large crop of movie enthusiasts that has sprung up during the past several years. Film program included: "Three Episodes," an ACL film produced by W. W. Ward of Portland, Ore.; an 8 mm. kodachrome made by former member Alice Post in Equador and the Amazon Valley of South America.

San Francisco Westwood

Annual picnic of Westwood Movie Club of San Francisco was held on August 11th, with members and friends journeying to Dr. Gobar's home at Emerald Lake for a most eventful day. The Gobars' served beans, coffee and salad, with members bringing along sandwiches and picnic baskets.

Film program for the July 26th meeting of Westwood comprised: "On the Italian Front," by Bob Mooney; "Monterey to Carmel," by W. H. Hogan; "A Goose Hunt," by George Ziebell; and "The Boss Comes to Dinner," by Ryne Zimmerman, ACL. Second monthly "school" session was held on August 21st, with Eric Unmack providing inside information on how to make titles.

Los Angeles Eight

Meeting of Los Angeles 8MM. Club held at Arden Farms Clubhouse on August 13th featured Past Presidents' Night, at which former leaders of the organization were introduced. Highlight was reproduction of recording made at formation of the club in 1935. First president and founder, Claude W. A. Cadarette, currently in the east, sent along a special recorded message which was also reproduced for the members at the session. Film program included exhibition of several prize-winning pictures.

Cinema Club of San Francisco

An all-member film program featured the August 20th meeting of the Cinema Club of San Francisco, held at the Women's City Club. Films shown included "Yellowstone—Cheyenne," and "Laings-Emigrant Gap," by Ben Nichols; "Native Sons Parade, Oakland 1941," and "Livermore Rodeo-San Francisco Zoo-Sierra Railway Trip" by L. Duggan; "Tiger Lily," by L. Franovich; and "1940 World's Fair" by R. Hanlon.

Los Angeles Cinema

August 5th meeting of Los Angeles Cinema Club was held in Lecture Room of the Los Angeles Museum, with an extended program of interesting pictures attracting a large turnout of members and guests. Films exhibited included: "This Land of Ours—California," photographed by member Edwin Olsen for Carl Dudley's Screen Book of Knowledge Productions; "Hospital Train," produced by Dudley; "Yosemite—Tahoe," by Don Bleitz; "Fresh As the Day It Was Picked," presented by Preco; and "Life Line of the Nation," by Edward Hutton. Dr. George N. Bartlett presented a selection of kodachrome slides under title of "Moonlight and Sunset Effects."

Contest chairman James H. Mitchell announced that November 15th has been set as closing date for the annual members' film contest.

Amateur Club of St. Louis

Second annual lawn meeting of the Amateur Motion Picture Club of St. Louis was held at the home of Joseph G. Epstein on August 14th. Film program under the skies included: "The Thirty-Niner," by Al Morton of Salt Lake City; "A Day in Catalina," by Lon Wadman; "A Day in the Ozarks," by C. E. Talbot; and "Twas the Night Before Christmas," by Martin B. Manovill.

Club's annual picnic was held at Forest Park on July 28th, attracting 62 members and guests. Movies shot at the picnic by members will be exhibited at the September meeting.

Utah Cine Arts Club

Marked success of the July picnic meeting of Utah Cine Arts Club, held in Mill Creek Canyon, called for repetition on meeting held August 21st. Members and their guests brought along refreshments and food for the picnic, and the large turnout attested to the popularity of the outdoor meeting idea for the two mid-summer months. Film program, presented in the amphitheatre adjoining the picnic grounds, comprised: "Featuring Flowers," by William D. Loveless; and "Realms of the Wild," from the U. S. Forest Service. President T. R. Pope presided, with Theo Merrill and LeRoy Hansen functioning as program chairmen.

New York Eight

Terry Manos presented his "V-E Day" film, accompanied by a fine musical score, at the August 19th meeting of New York City Eight MM. Club, held at the hotel Pennsylvania.

How Long Should a Movie Be?

By JOHN HOLLYWOOD

(The following humorous—but very pertinent — comment on the proper length of amateur film subjects, will be particularly interesting to movie makers. It is reprinted from the breezy monthly bulletin of Metropolitan Motion Picture Club, New York City, of which Mr. Hollywood is a prominent member.)

The question always makes me think of Abe Lincoln's comment on the subject of the length of a man's legs. You remember Abe said he didn't care how long a man's legs were so long as they reached the ground. Likewise, I suppose a movie is long enough when it begins at the beginning and ends at the end. But what of the stuff between the beginning and the end? That's the rub. Most fine movies are worked on, slaved on, run and re-run, cut and re-cut, until all the dross is out of them and nothing but the pure essence remains.

What was it another wise and witty man had to say about writing a long letter? "Excuse me," he wrote, "for the long letter. I didn't have time to make it shorter." Verily it takes plenty of time to write a good short letter or to make a good short movie.

When the poet said, "A thing of beauty is a joy forever," he surely wasn't thinking of long footages of beautiful Kodachrome shown without recess and without much rhyme or reason except sheer beauty. Beauty, as the poet knows, has a saturation point. In that respect it is not much different than ice cream.

When I was a little boy I had a great passion for ice cream. I also had a very wise grandfather. Every afternoon when he took me walking I badgered him for ice cream. I never seemed to get enough. But one day he took the waitress quietly aside and when she served me she placed a large service plate before me piled high with chocolate and vanilla ice cream. This naturally was heaven to a little boy's eager eyes and I went to it with zest. But there was a gradual slowing down and finally a weak, little voice piped up? "Grandfather, I can't eat any more." Now I always dread that some time in a weak moment I may make and show an overlong film at the Club and the members will rise up in a body on their heels and yell: "Grandfather, I can't eat any more."

How long should a movie be? Well, it should begin at the beginning and end at the end.

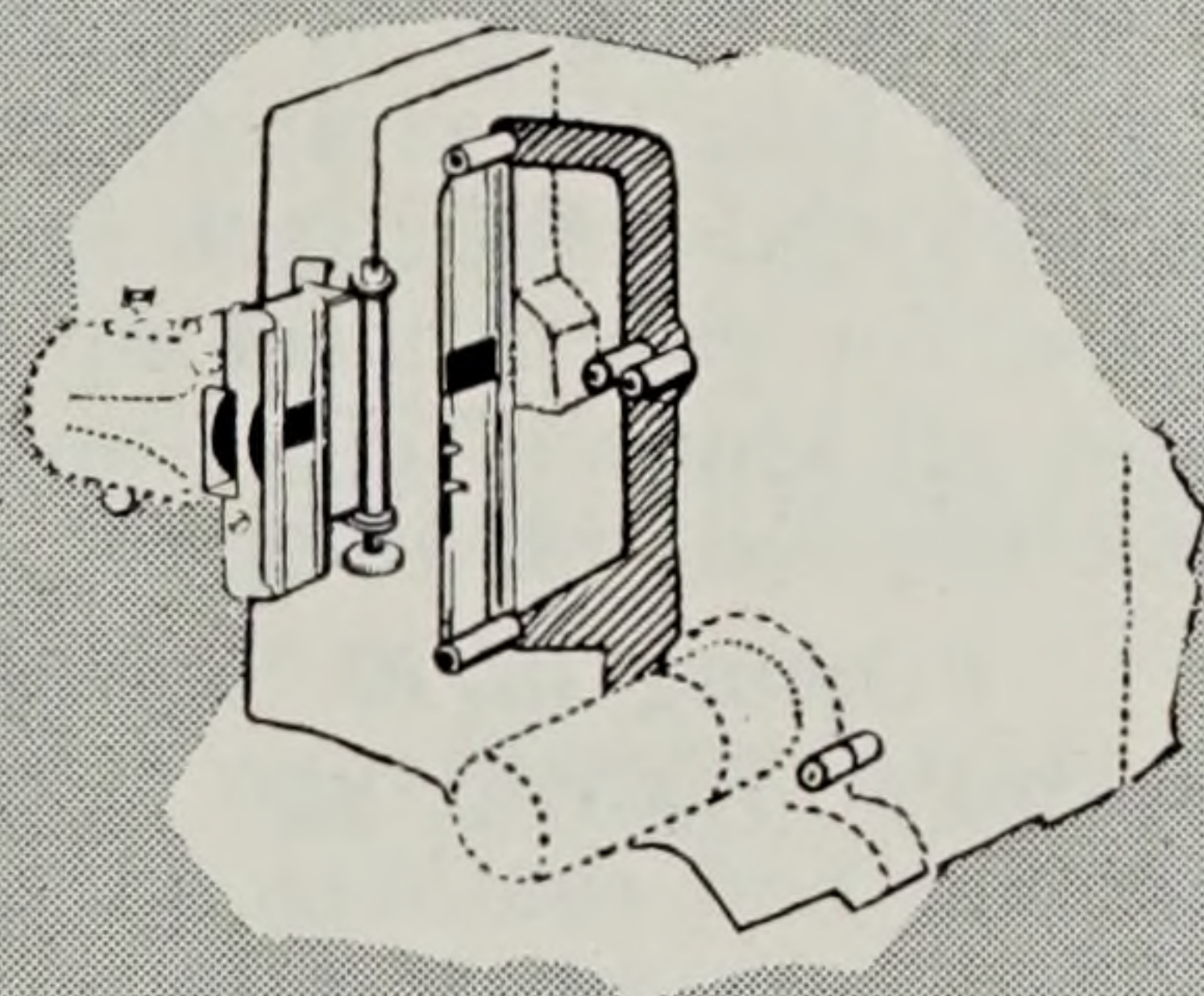
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Central American Tour

(Continued from Page 326)

about 10 seconds after you have pressed a button in your room to get you whatever you want—from huge logs for the open fire, or extra blankets, because it gets very cold up here—but when you get to the dining room, you will find your No. 1 boy waiting for you. It is quite unique.

If there is only one country in Central America you can visit, make it Guatemala, for it is the most interesting and colorful of them all.

Filming in Mexico

Next to Guatemala, Mexico is without question the most interesting country for filming in Central America. I started at Guadalajara, and after seeing Mexico, I would still start my trip there again, driving through by car to Mexico City.

There are a number of very interesting street scenes in Guadalajara in addition to the many glass and pottery works. The most noted of the pottery works is the El Arte Tonalteca Studio, where you can see everything from vases being molded on a potter's wheel as it was done an hundred years ago, to the finished colorful product. Outside Guadalajara along the road you will see dozens of little home industry brick works with the whole family—father, mother and the children—digging the clay in the field, then mixing and molding it with simple wooden forms into bricks.

Most Dramatic Sight in Mexico

Leaving Guadalajara, you pass through dozens of villages on your way to Urapan, the stop over on your visit to the Paracutin volcano. You may remember the story about three years ago of the farmer plowing in his field when he noticed smoke coming from a corner of it. Today, where that wisp of smoke started, is a mountain of lava over 1000 feet high, and all you can see of the little village that was once near it, is the tops of the spires of the church, for the slowly moving lava has now completely covered the village.

When you do this trip, don't forget to take shots of the road as you go into the volcano, both medium and close-ups. I can't imagine any rougher, bumpier road in any part of the world. It is possible that you will remain in your seat about ten minutes out of the three-quarters of an hour trip, but I doubt if it will be more than that. Don't fail to take some close-ups of the car negotiating some of these bumps and you will have a picture!

When you reach the end of this road, you will find the Mexican horse camp, for horses are the transportation that will take you up to the foot of the volcano itself.

As it becomes darker, the red glow of the lava becomes brighter. You go right to the very edge of the red-hot lava field. If you use an F 1.4 or F 1.9 lens at eight frames per second about 6 feet from the burning lava, you will get some wonderful film and a picture you will be proud of. Don't spare the

film here. Shoot 15 or 20 feet, and you will have something.

The village of Urapan is quite interesting. Just around the corner from the Mirado Hotel is the lacquer shop of Elvia Cerda, the most expert lacquer worker in all Mexico. He has some simply beautiful things, trays, masks and little boxes of various sizes, and you can film everything from the girls applying the color to the lacquer work to the finished product.

Butterfly Fishing Nets

Continuing on to Lake Patzcuro, you go across by launch to the little fishing village of Janitzio. This is where they have the butterfly fishing nets that the guide-books talk about. Unfortunately, this method of fishing went out of date a great many years ago, but it is still good for the tourist. You will have little difficulty arranging with the launch man who takes you across, to have one or two fishermen get out their dug-out canoes and butterfly fishing nets and go through the motions of fishing with them.

Leaving Patzcuro, you pass through dozens of interesting scenes, oxen ploughing the fields, native women along the banks doing their family washing, wonderful valley and mountain scenes, where you will shoot hundreds of feet of film before you realize just how much you are actually using. You will find that the Aqueduct with the little plaza in front of it at Morelia makes a nice piece of film.

Beautiful Panorama at Mil Cumbres

After 50 miles of the most winding mountain road imaginable, you reach Mil Cumbres, 12,000 feet above sea level, to see a panorama of mountain scenery that is in my opinion, one of the most beautiful in the world. I have done a lot of traveling in my time and I don't ever remember seeing anything finer than the vista of the mountain ranges at Mil Cumbres.

From this point, you will start to descend and soon reach the Spa of San Jose de Purua, where they have one of the finest resort hotels in the world. The buildings are long and rambling with a lot of red and brown, and they make wonderful color pictures.

High Points Around Mexico City

Continuing on, you reach Mexico City, where you have unlimited subjects, among them: the famous floating gardens of Xochimilco, the Pyramid of the Sun, the Temple of Quetzalcate, Taxco, Fortin, Cholula, The Shrine at Guadalupe and dozens of others.

Probably the most colorful thing around Mexico City is Xochimilco. This is full of color with the gondolas decorated with real flowers. There are Mexican flower women in their small miniature dug-out canoes, gondolas with a cook house rigged up in them, strolling musicians, who do their "strolling" in a gondola, and who for a few pesos, will pull alongside your gondola and entertain you with some of the songs in old Mexico—are just some of the sights you will film along the canals of Xochimilco.

The Pyramids of the Sun and the Temple of Quetzalcate with its wonderful

stone carvings are just outside Mexico City and were made for filming.

Taxco Movie Maker's Paradise

One of the first day or two-day trips out of Mexico City should be to Taxco. All along the road, you will pass primitive, native villages on the hillsides and farmers ploughing their fields with oxen and crude wooden plows. Taxco is built on top of a mountain. At the hotel your bedroom is likely to be on one level, and you climb to another level to reach the dining room. There simply isn't anything like Taxco, for the natives here have literally built their homes and shops on the side of a steep mountain. Inside of every second doorway you pass you will see a native silversmith, for here they have one of the largest silver mines in Mexico. From the number of silversmiths at work, I think they must produce about half of the native silver articles sold in Mexico.

Then there is Cholula and Puebla. On the way to them you pass through the village of San Martin. As you enter the village, you will see a display of about a quarter of a mile long of Indian rugs, and as the designs are so colorful, you are going to shoot a lot of them and probably purchase one or two for yourself.

A little farther on, you reach Cholula, where, believe it or not, there are now 160 churches, and at one time there were over 400. When Cortez invaded and conquered Mexico, he tore them down, but later 160 were rebuilt. I don't need to tell you what kind of a place this is for all kinds of medium shots, semi-close-ups and close-ups. A few miles further on is Puebla, famous for tiles of all colors and sizes, which are incorporated into the homes and shops of the city.

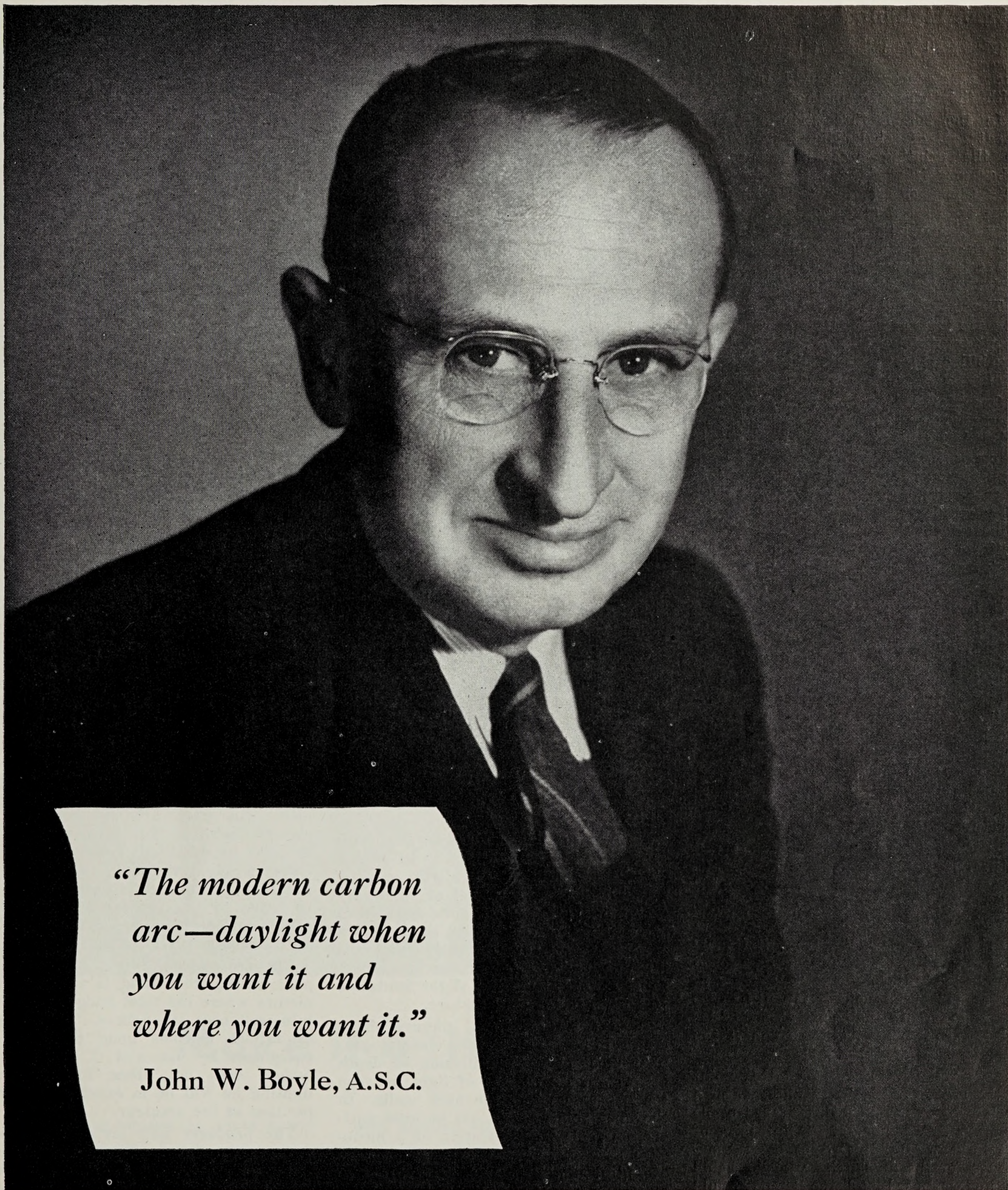
There are a large number of interesting churches in Mexico, but the most interesting is the Basilica of Guadalupe. This is very colorful with stalls on all sides and in front selling religious objects, and crowds of pilgrims coming and going into the church, etc. You will find a two and a four inch lens very useful here, for you can set up your tripod and get all kinds of close-ups that make perfect unposed pictures.

Filming in El Salvador

Leaving Mexico, you pass through Guatemala and continue on to El Salvador. This is a small country and I believe you will find two or three days sufficient to film all that there is of interest. The sugar mills and sugar cane fields here make very good subjects for filming. Then there is Izalco volcano which is very active and erupts regularly every 25 minutes. The best place to get shots of this is on the road out to Lake Coatepeque, for on it you come fairly close to the volcano. You will also get some wonderful scenic shots, and shots of workers in the sugar fields on this road. Lake Coatepeque is very picturesque.

Take a trip to the top of the extinct San Salvador volcano. When you get there, the view is wonderful and gives you a very good idea of El Salvador. But outside of a few villages around the

(Continued on Page 341)

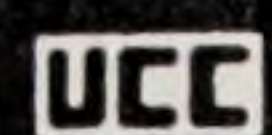


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16mm Lighting

(Continued from Page 318)

such as Kodachrome is used, than it is with the three-strip method.

In the 35mm. three-strip system a great deal of rebalancing may be done in the printing process because the laboratory is working with three separate films representing the color components. In the multiple layer method very little rebalancing can be done and the cinematographer is obliged to have the color balance on the film when it is turned over to the laboratory.

The use of white light balance and carbon arc lamps for 16mm. color may add about twenty-five per cent to the lighting bill and a thousand percent to the quality of the finished picture.

One of the fallacies of color cinematography, long ago ruled out in 35mm. color, but still used to some extent in 16mm. color, is the flat lighting technique. Proponents of this system believe that, due to the rather narrow latitude of color film, better quality will be obtained if the set is illuminated with a uniform amount of light. The color itself, they say, will provide contrasts needed for proper modelling.

It has been stated that Kodachrome which is to be duplicated on Kodachrome stock should be flat lighted in order to compensate somewhat for the gain in contrast by duping. While it is true that the light levels should be controlled to closer limits and the level of the key-light should be accurately balanced for the middle of the exposure range this does not indicate the need of flat light. On the contrary it does indicate the need of very close and accurate control of light.

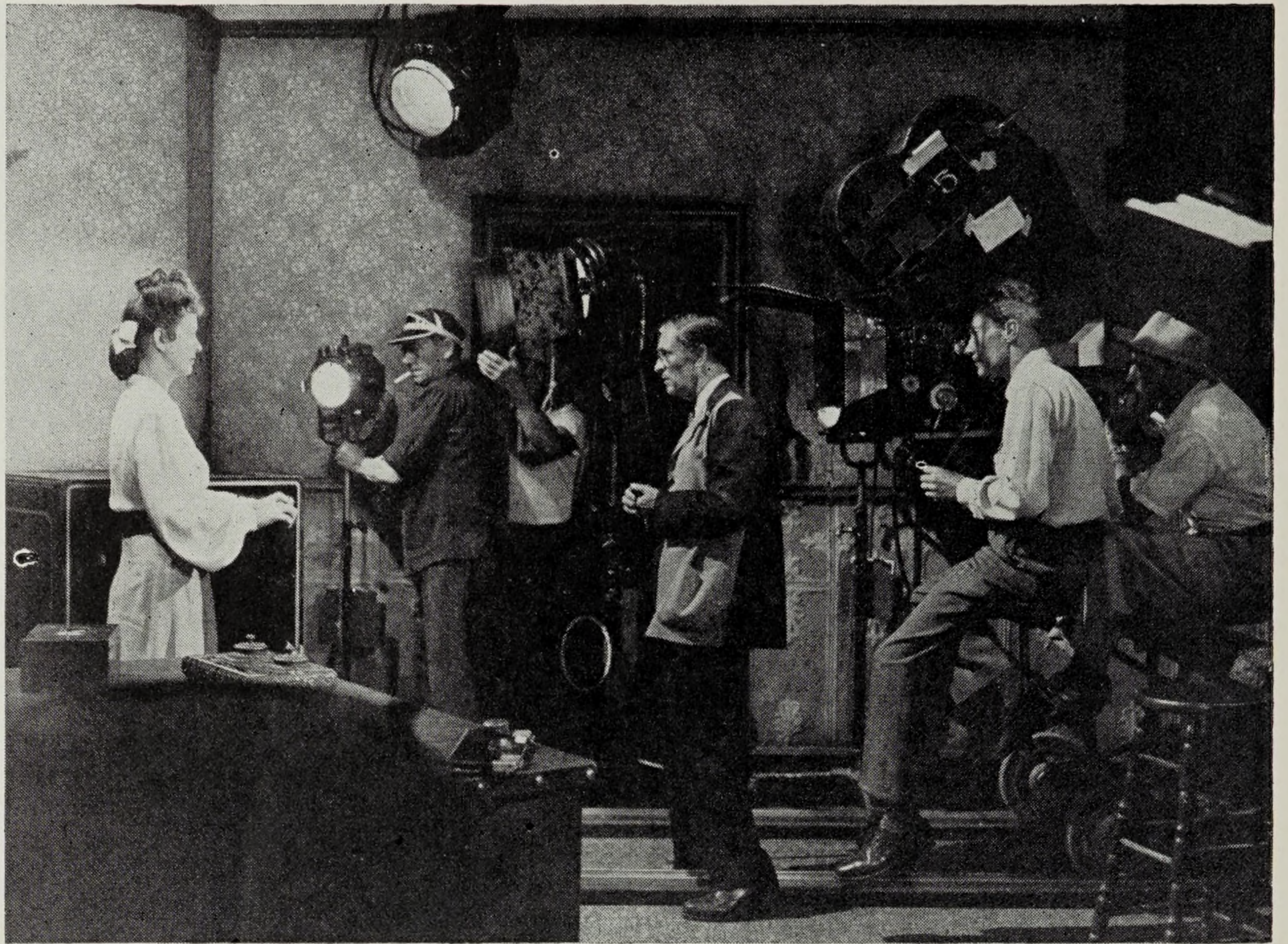
In theory flat lighting may seem all right but the customers won't buy it. One reason is because *for professional color cinematography flat light is entirely too contrasty.*

In amateur cinematography it is possible to flat light a set and choose colored objects to fit the lighting. Imagine telling an industrial concern it will be necessary to change the color balance of labels and other advertising to meet the requirements of flat light!

An often used analogy of this point is the use of flat light to photograph a dark green avocado, a bright red apple and a yellow lemon. If the intensity of the light were adjusted to correct exposure for the apple, the avocado would be underexposed and the lemon would be overexposed.

Instead of telling the producer he will be obliged to darken the lemon and lighten the avocado the professional cinematographer works to balance the illumination falling upon each object so the range will be within the latitude of the film. It is the knowledge and ability to arrange the lighting for a given effect that makes the cinematographer worth his hire.

These effects are only possible with



Director of Photography Virgil Miller, A. S. C., (center), supervises lighting setup for scene with Margaret Lindsay in the Cinecolor production of "The Vigilantes Return" at Universal-International.

lighting equipment having the greatest scope. In other words the cinematographer must be able to use all types of lighting equipment. To do this on color the various sources must be balanced in quality to the white light of sunlight.

In studying the artistic and dramatic effects he wishes to create the professional cinematographer thinks of lighting units in terms of brilliance, volume, penetrating power and controllability.

He must be able to flood an area with soft, diffused illumination, or to send a streak of brilliant sunlight cutting through the general level of light. By a simple suggestion he must be able to drive light into the deepest shadow area of a huge set, or to gently raise the illumination on the features of a character so as to modify slight contrasts he wishes in the skin texture.

In a two dimensional picture shape ceases to be a factor. The cinematographer must create the illusion of depth by dropping a curtain of light between the characters and the back walls. In the finer points of his art he even models the folds and gradation of a monochromatic gown by the judicious use of cross lighting. By moving the lights like master chessmen, using one against the other, he creates the illusion of roundness.

The cinematographer knows the image he will see on the screen when he views the rushes will not be painted there. It will be an image of the projection light source which he has been able to modify into a picture, good or bad, depending upon his ability to create variable film density and color by his choice and placement of set lighting equipment.

Sixteen mm. professional cinematography is still suffering from an "amateur hangover." Having been produced for the amateur field much of the thought surrounding it is based on the idea that it will be used with minimum equipment and budget expense regardless of whether the full objective is achieved or not.

This is no criticism of the results obtained by the amateur cinematographer. He often produces outstanding material with very little to work with. It must be admitted, however, that he either wisely remains in the very narrow field of operation, sacrificing the objective to the process and available equipment, or he comes out of it with an inferior picture.

The professional 16mm. cinematographer, on the other hand, is working on a picture where the total budget may run into well over six figures. His success or failure depends upon the lighting equipment he has and if the picture budget does not allow for adequate lighting he will be in exactly the same position as the amateur.

The producer may lavish production money on a large set with infinite detail in the furnishings, even to real paintings and antique oriental rugs, yet if the lighting is inadequate the whole thing will appear on the screen as flat as though it were a painted backing.

We can profit by the lessons learned in the shooting of 35mm. color and allow for an adequate lighting budget, or we can arrive at that conclusion by costly experience. If we operate with an inadequate lighting budget the picture will be inadequate. In cinematography light is not only the means to an end, it is the end itself.



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Aces of the Camera

(Continued from Page 311)

the most famous of their kind: the famous, "Perils of Pauline" and "The Iron Claw." The only pictures of that day, incidentally, which publicised the name of the writer with the product. The writer being the late George B. Seitz.

It would be the most obvious bit of continuity to relate that Lester, afire with the smell of greasepaint, threw in his lot with the new industry then and there. But it didn't work out that way. He wanted excitement. And although he was fascinated and intrigued by the business of movie-making he couldn't see that it offered any promise of excitement. For the customers, yes. But for the movie-makers, no. So he became a racing driver.

Racing the automobiles and the motorcycles on the tracks and the roads of that day provided him with all the excitement he was looking for, and some he hardly expected.

One day, while riding a motorcycle in a race on a dirt track, he was fighting for the lead and pulled his mount around the turn into the last lap. The front wheel shuddered as it struck the deep ruts, and came away from the frame. When they picked him up from the other side of the hole in the fence he was al-

ready beginning to think of easier ways to make a living.

He went to work for Rolls Royce, and while in Florida for that company ran into a film unit on location from Hollywood. They were a wonderful crowd, and though they borrowed his Rolls and used his services in a number of ways—none of which paid anything—the experience revived Lester's interest in picture making so he followed the troupe back to California.

In Hollywood, Lester's athletic prowess and a natural bent for dering-do led him into the ranks of the stuntmen. He found he had to change his opinion regarding the opportunities for excitement in picture making, but as he became aware of what was going on he decided that the cameramen held the key positions in production, and so he decided to become a cameraman.

But it wasn't as easy as that. Before anyone would let him get near a camera he had served an apprenticeship as propman and grip. Then Jimmy Diamond gave him his chance as an assistant at Universal.

That was the beginning. To achieve a perfectly rounded background he subsequently worked under the best cameramen of the day, until he got his first chance as a Director of Cinematography at M.G.M. on "The Prizefighter and the

Lady", starring Max Baer, and directed by the late W. S. Van Dyke.

That was sixteen years ago. Since then he has photographed scores of pictures for Metro. Among them, and you can put this in the small world department, twenty with his old friend from the Wharton Brothers Studio in Ithaca, George B. Seitz.

Some of the most magnificent work of its kind ever turned in by a cameraman was done by Lester White during his assignments on "Mutiny on the Bounty", and "Captains Courageous". These famous epics of the sea have since become classics of the screen. The stark realism of the sea sequences, achieved through superb photography and with a minimum of trick shots, brought a new stature to motion pictures; and cameramen were the first to recognize the contribution of their fellow craftsman.

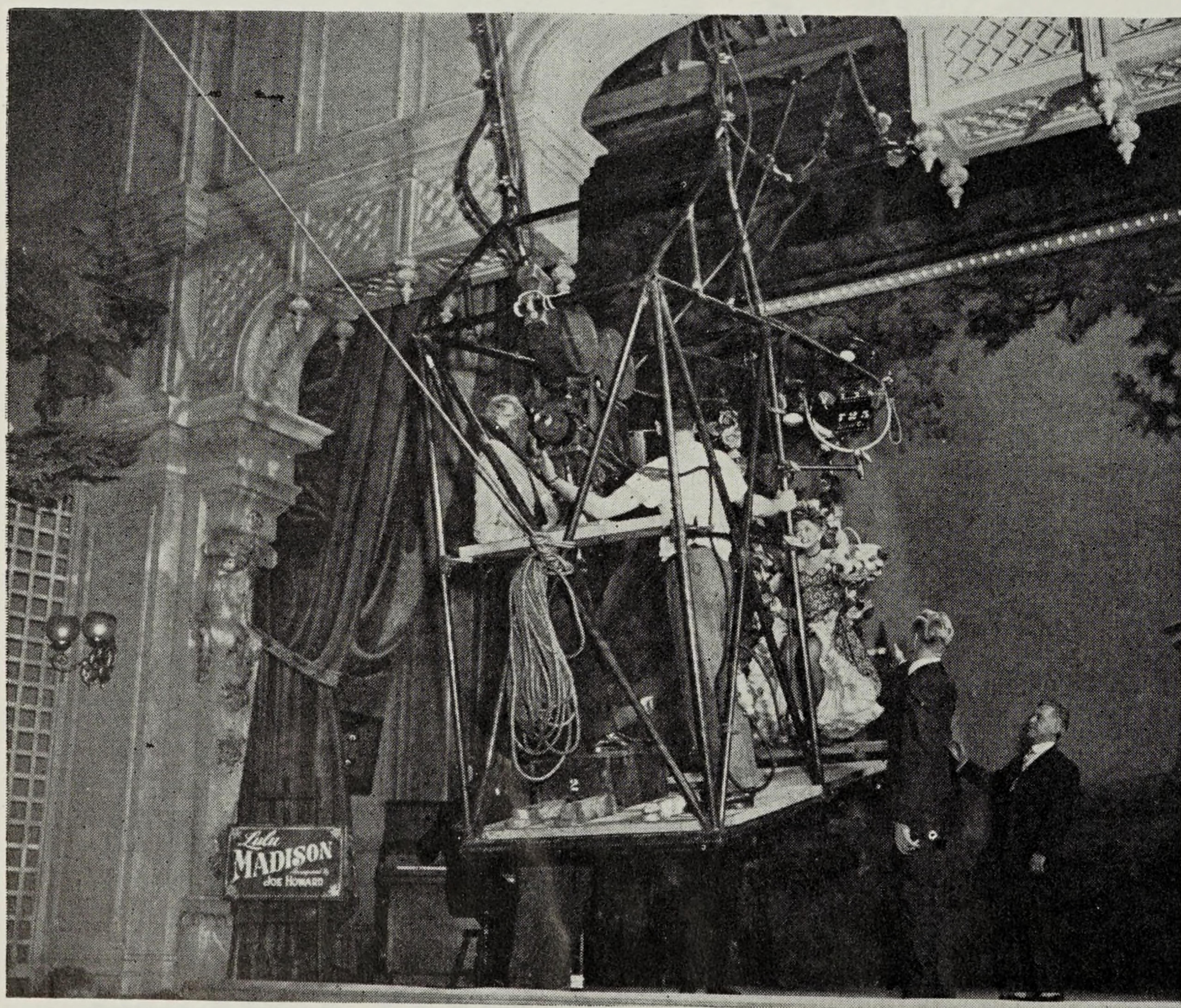
To shoot the outdoor scenes for those two pictures Les spent the better part of three years at sea with the "M.G.M. Fleet". A great deal of that time was spent in experimentation and improvisation as the crew struggled to get shots that had never even been attempted on such a scale before, and which were to thrill audiences the world over.

When it is realized what large sums of money went into that experimentation and subsequent achievement, it certainly reflects credit on our bigger producing companies who will go to such lengths in their efforts to give their productions a plus value.

Lester's success in the sea epics was so marked that he was in danger of being typed as a sea-going cinematographer. Fox borrowed him to shoot, "Down to the Sea in Ships", which starred the late Laird Cregar, and which, to the great misfortune of all movie-goers, was shelved, unfinished, upon the untimely death of that great actor.

For scenes in "Down to the Sea in Ships" Les spent six weeks in the Gulf of California, chasing whales in old fashioned whaling ships. With James Havens, that great marine director, demanding and getting the impossible, Les mounted cameras in whaleboats to get close-ups of unsuspecting whales who felt the business end of a well aimed harpoon.

With the memories of such adventures Les waxes indignant when he hears people talking about the soft, effete life trick photography and the process shot has ushered in for cameramen. While quick to admit the advantages to production that can be gained by the modern-understanding of special effects, he feels that the various "tricks" have been publicised to the point that the public deludes itself into believing that everything is trick work done from the comfort of an armchair. And, with wisdom, he points out that this practise is robbing the public of the excitement and glamor they felt about the early movies. "There's hardly a day goes by," he exclaims, "but that some cameramen is



SWINGING CAMERA PLATFORM. Directory of Photography Ernest Palmer, A. S. C., was actually "the man on the flying trapeze" for shooting this setup for the 20th Century-Fox production of "I Wonder Who's Kissing Her Now." In order to closely follow Martha Stewart on her swings out over the theatre audience, special caged platform was suspended by cables from girders for swing through an 80 foot arc. In addition to Palmer, the camera and crew, the platform carried two senior mazdas and a kag to lite the player for main light source on the swings.

sticking his neck out to get a particularly difficult shot." And perhaps he is remembering the time in the Gulf of California when the tail of a particularly irate whale made matchwood out of one of the camera boats. Or, again, when a fellow whale, probably also irate, nearly capsized Les' camera boat when it was injudiciously grounded on the whale's back by the over-zealous oarsmen.

In electing to continue his career on a free-lance basis, Les is motivated by the promptings that goad all creative people. While he is fully cognizant of the greater opportunities that he has had as a practicing cameraman because of the scope and variety of Metro-Goldwyn-Mayers' production facilities, and is very grateful to have been able to test his talents on such diversified hits as, "Yellowjack", The Hardy Family Series, "Babes on Broadway", as well as the chance to do an "Invisible Man" picture and "White Savage", in Technicolor, for Universal, he feels that the necessarily supervised trend of though in a big company does stifle the creative impulse.

"No one," he avers, "can know as much about photography as the cameraman." And, in joining the ever growing ranks of free-lance artists from all branches of the Industry, he hopes to find vehicles that will give full rein to his skill and imagination.

War-Time Fungus Protection Offered for All Filmosounds

Special process developed by Bell & Howell Company during the war to render military and naval sound projectors resistant to fungus and moistures is now available to owners of Filmosound projectors. When thousands of Filmosounds were being shipped out to the armed forces for intensive use all over the world, specifications were set—and met, by B & H engineers—for rendering the equipment proof against adverse climatic conditions. These same Army-Navy specifications govern the treatment now offered, which includes the coating of projector and amplifier component and wiring with a special fungus-inhibiting material.

"The "tropicalization" process, as it is termed, is recommended for treating equipment destined for the export market or for use in the United States where ever the climate is excessively humid. It is applicable both to new Filmosounds and to those already in use, and can be arranged through the factory or through any Bell & Howell branch office.

New Camera Kit Case

G. Gennert announces introduction of a camera kit case, which is claimed to combine unusual elements of utility. Case has ample room for camera, filters, lens shade, light meter and other accessories; and is equipped with a long strap for carrying convenience.

Beauty, Brevity, Beach

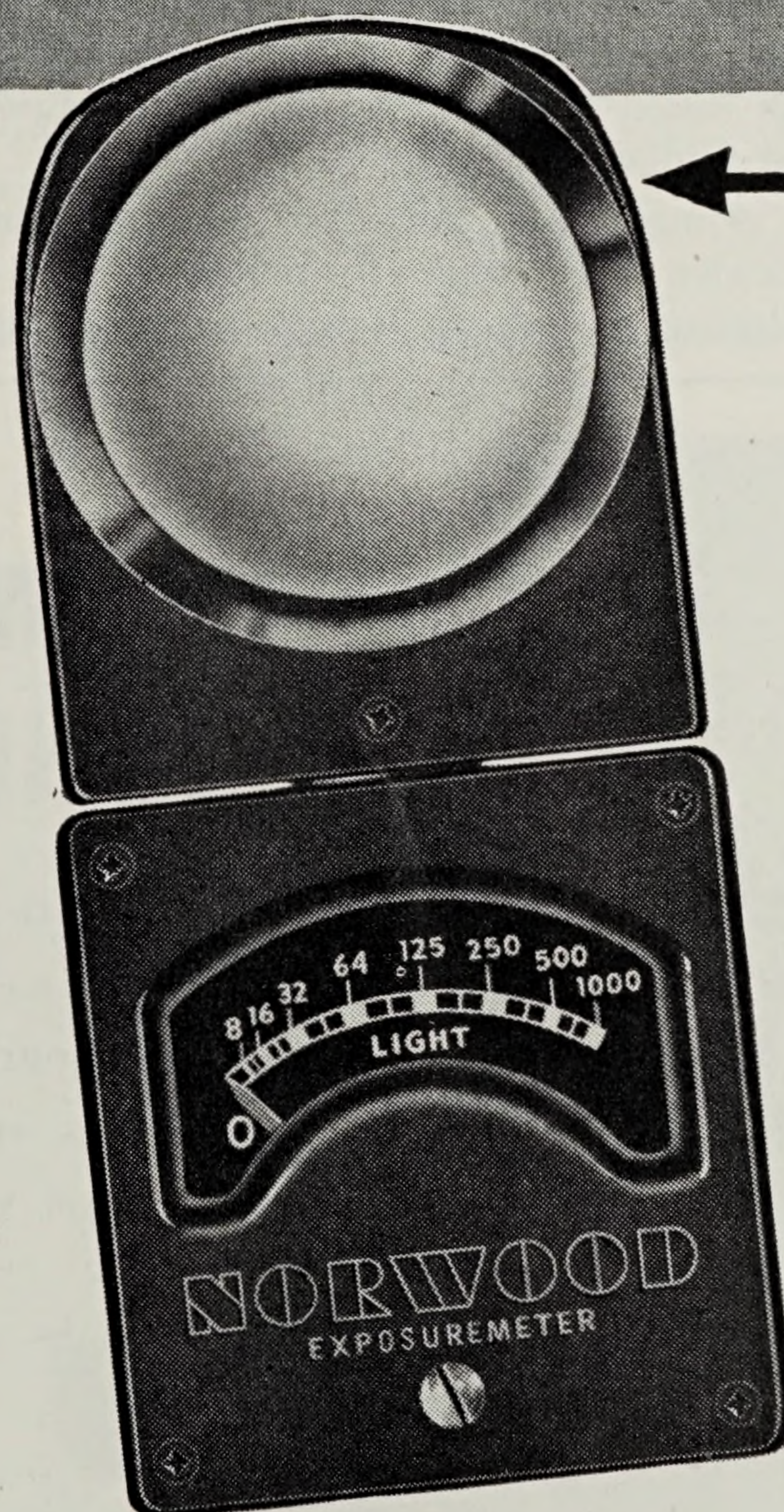
(Continued from Page 324)

From the more technical standpoint, don't forget to mix lots of closeups with your long shots, and keep the camera steady at all times. Remember, too, the added intensity of light at the beach with the sand and water acting as reflectors to the already bright rays of the sun. Stop the lens way down to compensate, or use a filter for more contrast or dramatic sky effects, if you're *not* using color film. Should you have access to a lens shade, by all means use it to keep stray light away. And be extremely cautious about preventing sand and

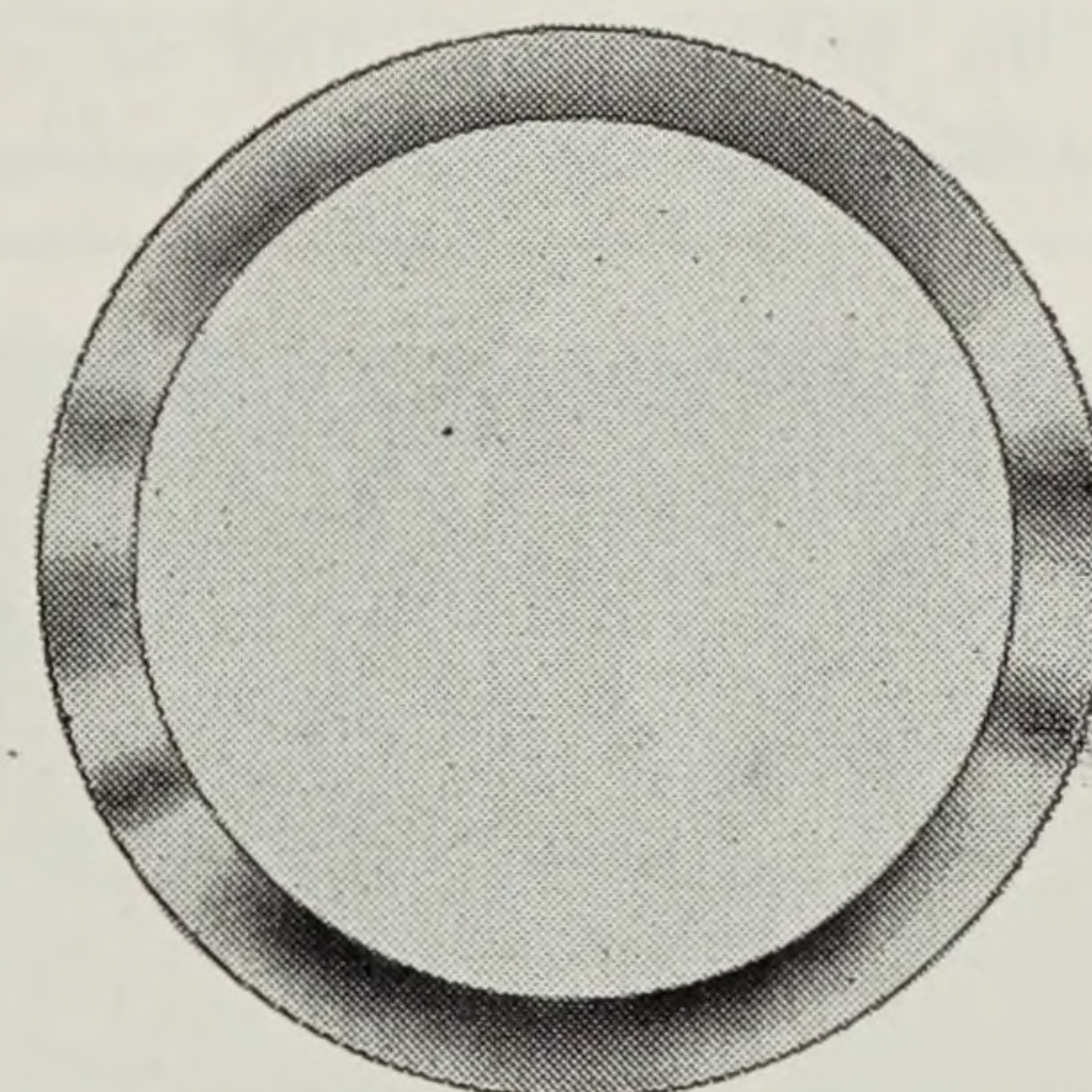
water from entering the lens, but if some should unavoidably appear, wipe it off with a piece of soft, lintless cloth, or lens tissue . . . never a handkerchief.

In conclusion, if you watch your chances, think fast, and act the same way, remembering to keep that *human interest* approach uppermost in mind, you'll probably come up with one of the grandest movies you ever filmed. Comes the long, dreary winter evenings, then, you can slink back in the comfort of your favorite easy chair, and relive over and over again on your home movie screen, those precious moments of the past, which otherwise are just part of a fleeting holiday.

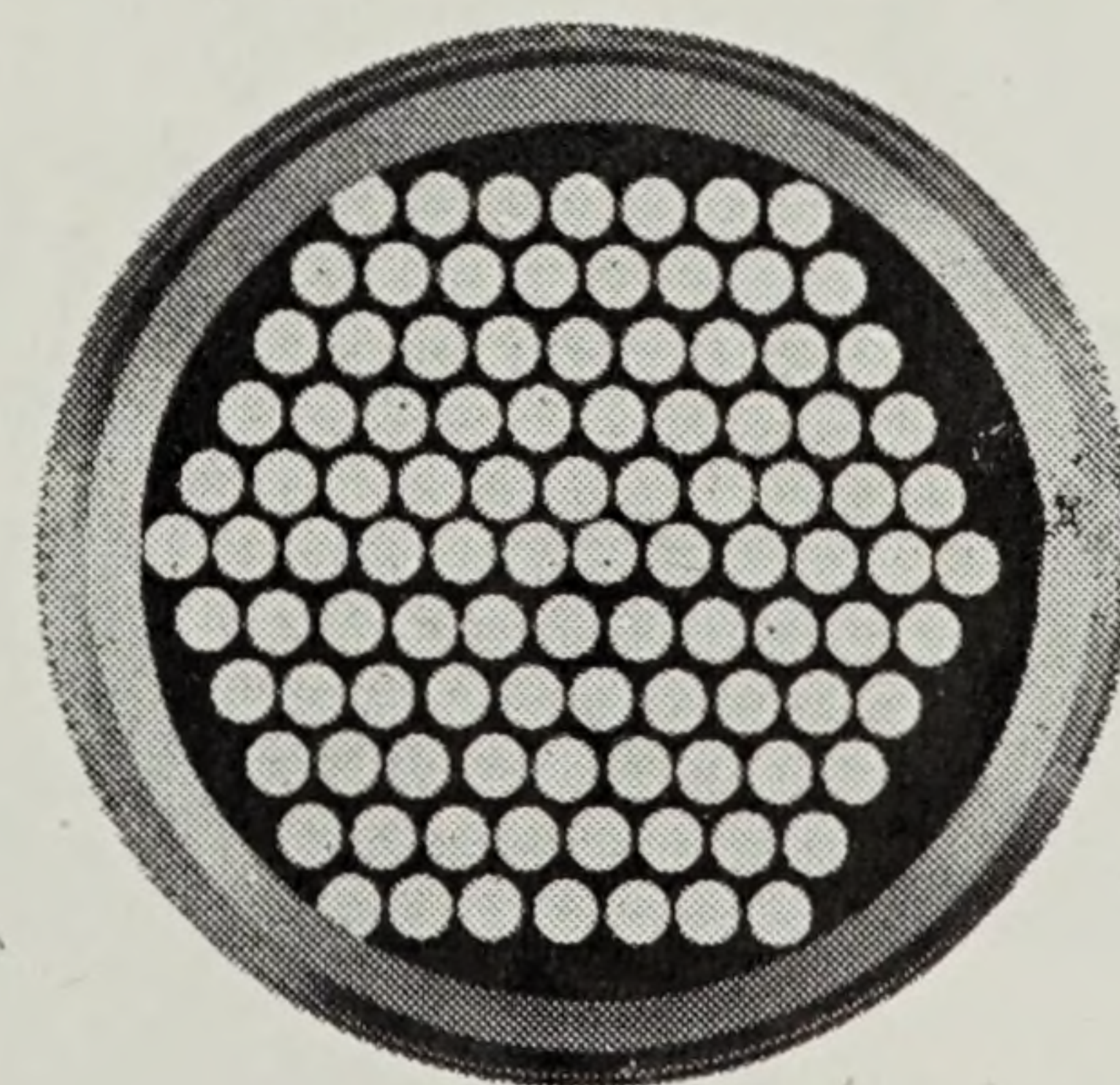
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Cinema Workshop

(Continued from Page 320)

consider the matter of locale. For example, if Sequence A and Sequence D are to be shot in locations that are close together, it would be wise to schedule them for shooting consecutively in order to save time in transportation.

Once the *shooting schedule* has been set up and approved, it should be rigidly adhered to throughout the shooting of the picture. A well-defined *schedule* will result in a smoothly functioning production.

The Budget

No matter how much highbrow filmmakers may rave on about "Art for Art's Sake" and the observation that "money does not make the picture," the fact remains that in the making of any film there will be certain necessary expenses. In the case of the home movie, financial outlay may simply involve the cost of the film with processing included. On the other hand, a commercial or documentary film may involve sets, cast, technicians, processing and film running into thousands of dollars worth of expense.

The objective of the intelligent filmmaker is to get the most apparent *production value* into his picture with the smallest possible cash outlay. This can be accomplished if a practical budget is drawn up beforehand, and if over-elaborate tricks are avoided.

An essential step in budget-planning is to get actual cash estimates on every expenditure that must be made. These can be had by speaking in advance to the technicians and craftsmen involved, finding out from them just what each item will cost, and asking them for suggestions to help keep the film within its budget. Try to get these estimates down to the penny, and then allow an additional 10 to 15 per cent for unforeseen expenditures.

Avoid effects or devices that will involve a great deal of expense. Usually, if some thought is applied to the problem, ways can be found to achieve a similar effect without stretching the budget.

Backgrounds are very important, not only as a story-telling element, but as a way to add pictorial quality to your film. They should never be merely thrown in because they are pretty; always the background should be motivated by the dramatic requirements of the scene. Nor is it necessary for effective backgrounds to involve a great deal of expense. Remember that interior backgrounds cost money because they require artificial lighting. Therefore, try to slant your action so that as much of it as possible can logically be filmed outdoors.

Almost any location boasts outdoor locales that would fit perfectly into the filming of the picture you had planned.

It may be necessary to hunt up these settings by means of scouting trips made in advance. If you do not find the exact backgrounds required, perhaps slight changes in the script will allow a satisfactory compromise.

If the settings you choose are private property, it is always a good idea to get the owner's permission in advance before shooting pictures there. Most laymen are sufficiently fascinated by the idea of motion picture production that they readily give their consent just for the novelty of watching a crew of movie-makers at work.

Props and costumes can often be borrowed, thus saving money on rentals—although it may take some inquiries in order to find suitable materials and people who are willing to lend them. Rentals of equipment can be held to a minimum by intelligent grouping of scenes. For example, if your script calls for interior scenes scattered throughout the script but totalling two weeks of actual shooting time, it is wise to schedule all these interiors for filming consecutively so that lighting equipment need only be rented for that two-week period.

Film costs, of course, vary with the type of motion picture that is being made. If you are shooting a home movie, it is convenient to shoot reversible film which is sold with the processing charge included. If, on the other hand, you are shooting a production or commercial type film (especially one



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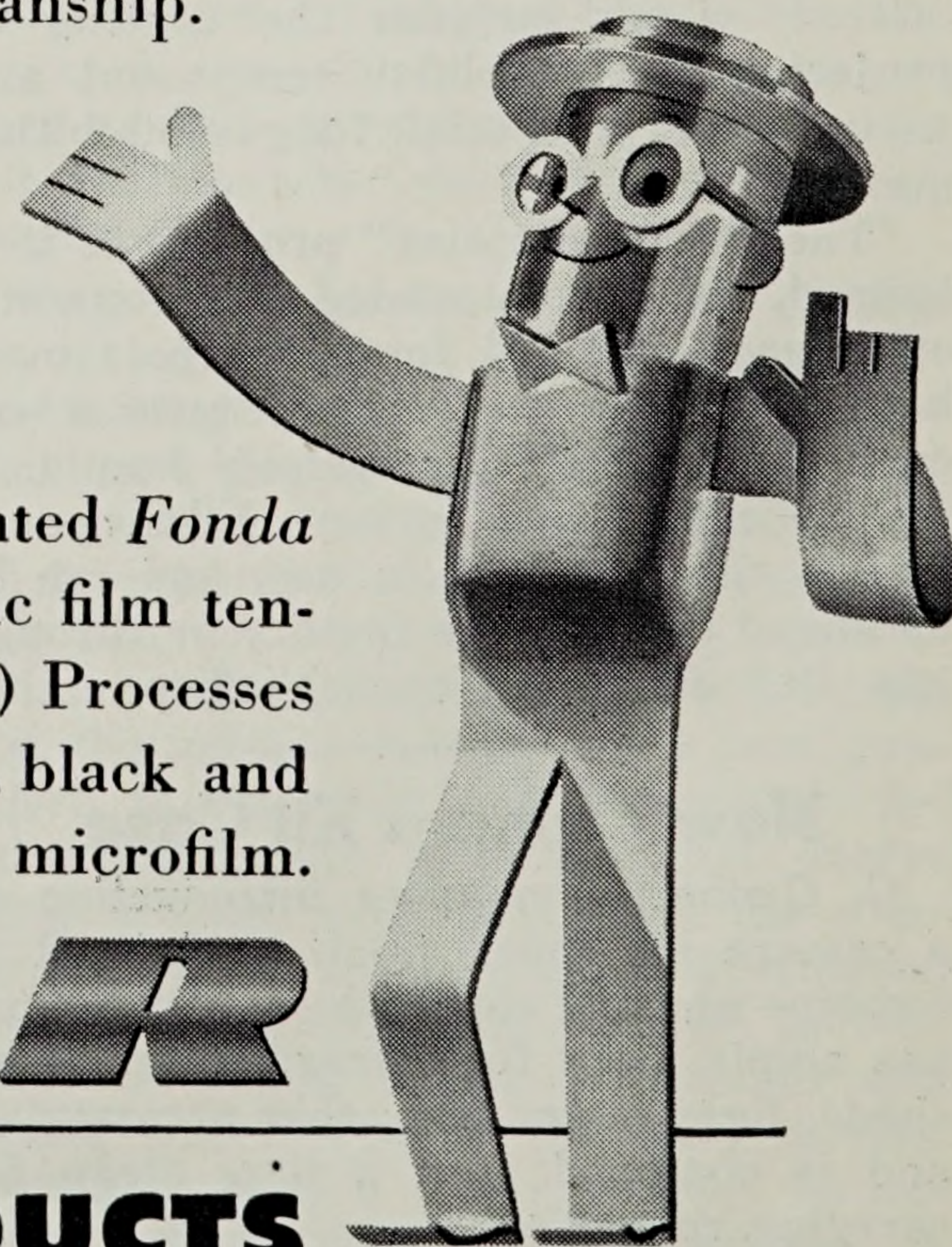
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that is later to be sound scored), you will want to use negative film from which multiple duplicate prints can be made. The processing of negative stock is usually *not* included in the purchase price, so you must count on an extra laboratory fee.

If your picture is of a commercial or semi-professional nature, you may be entitled to a professional discount on film amounting to as high as 25 per cent. This is especially true when you purchase film in large quantities. Your local wholesale film dealer will be able to tell you whether or not you are entitled to the discount.

Remember that it is not money in itself that makes the picture, but rather how intelligently the budget is applied to finance the effects called for in the script.

The Final Conference

Just before shooting is scheduled to begin, it is advisable for the producer to call his cast and crew together for a last minute conference. It is at this time that all the loose ends of production can be drawn tightly together and any final problems settled.

The producer will do well to briefly go over each sequence again, sketching its details and pointing out how the various effects are to be achieved. The production should be discussed as a unit, not as a mass of disconnected scenes. The producer should indicate how each scene and sequence is calculated to blend into the others—so that his crew will constantly think of the film in terms of its overall pattern.

It is at this time, also, that the producer should review every unusual effect that is to be required. If there is any question as to procedure, he will clarify the issue. If there are several opinions concerning the execution of an effect, it is best to discuss the problem from every viewpoint and adopt the best suggestion.

Most important of all, there should be no doubt in the minds of any of the technicians as to just what is required. Each member of the crew should know exactly what his job will call for during each phase of shooting. It is well, also, to make a last minute check to see that all sets, props, cast members, etc., will be available when scheduled.

Ready to Shoot

If pre-production planning has been carried out carefully and with attention to detail, the actual shooting of the picture should be relatively easy and uncomplicated. Studying his *script* and *dope sheets* before each day's shooting,

the director will know in advance just what is to be done the next day. If his crew is similarly well-oriented, there will be no indecision on the set, nor costly hold-ups in shooting, nor ill-advised compromises arrived at on the spur of the moment because some detail of planning was overlooked.

The director has presumably rehearsed the action of each scene with his actors before arriving on the set, but there will, of course, have to be rehearsals just before shooting so that the lighting, camerawork, sound, and other technical details can be co-ordinated with the action.

If the film is later to be sound-narrated, it is wise to read the words of the narration aloud during rehearsals of each scene so that the action can be keyed to the narration.

The director's assistant should make sure that all elements of the scene, human or otherwise, are available on the set before shooting is scheduled to begin. Last minute dashes to secure personnel or properties never help to make for a smooth-running shooting routine.

Pre-production planning is of paramount importance to the success or failure of a motion picture. On it will depend whether the resulting film is a cinematic hodge-podge or a fine piece of entertainment. The advanced amateur and semi-professional film-maker can

profit by adapting for his own use the pre-shooting routines followed in the professional film studios. Such care in planning cannot help but show up favorably on the screen.

NEXT ISSUE: *Part IV—Direction.*

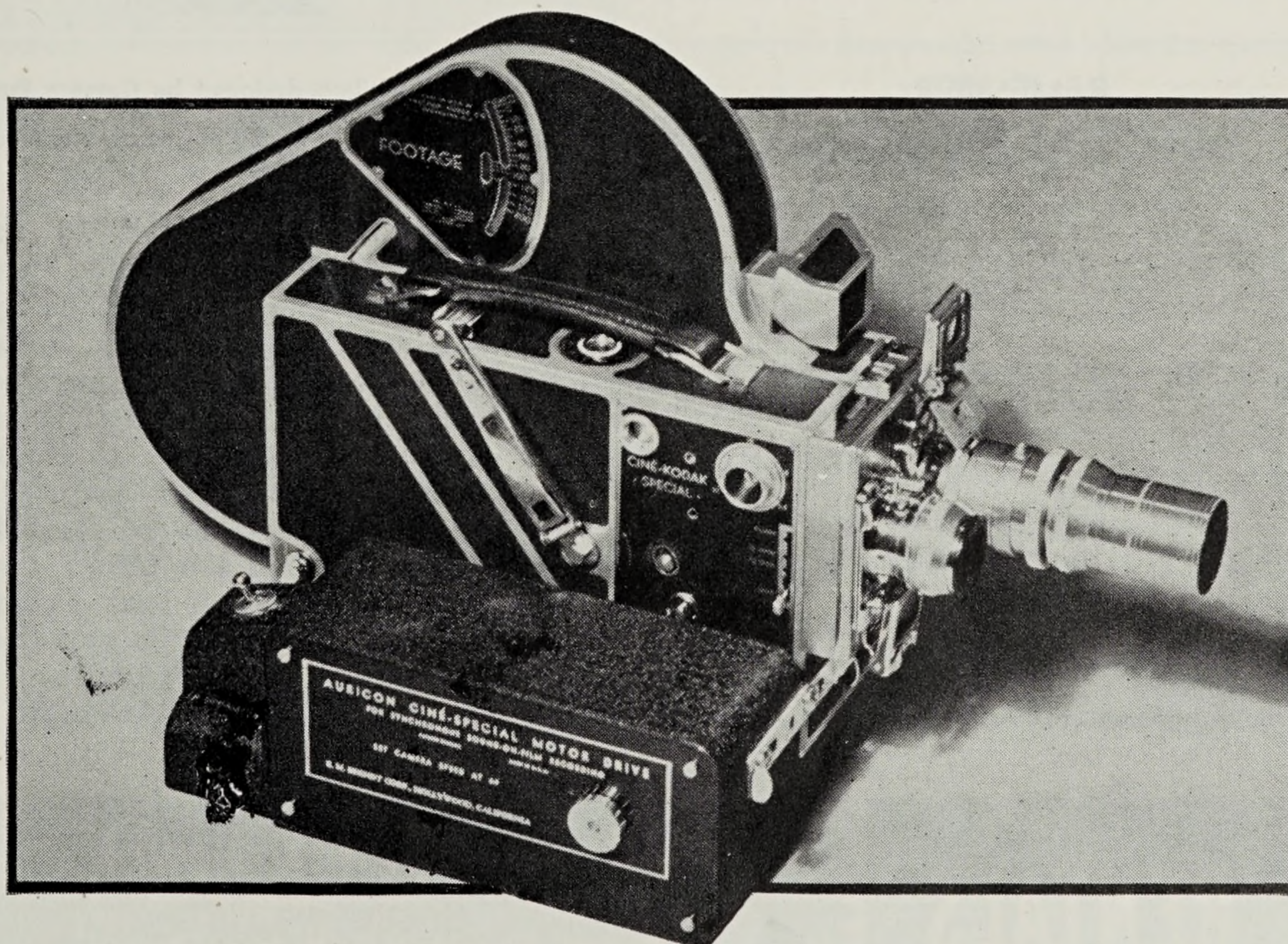
Lamp Pioneer Passes

J. E. Macauley, founder and president of Macauley Manufacturing Co. died in Chicago on August 21st after a brief illness. He was a pioneer in the theatre and studio lighting fields, and widely known in motion picture equipment and engineering fields.

Nunan Cited by Navy

J. Kneeland Nunan, west coast manager of professional motion picture sales for Ansco Division of General Aniline and Film Corp., recently received the highest civilian award given by the Navy—the Medal For Merit. Presentation was made by Vice Admiral J. B. Oldendorf.

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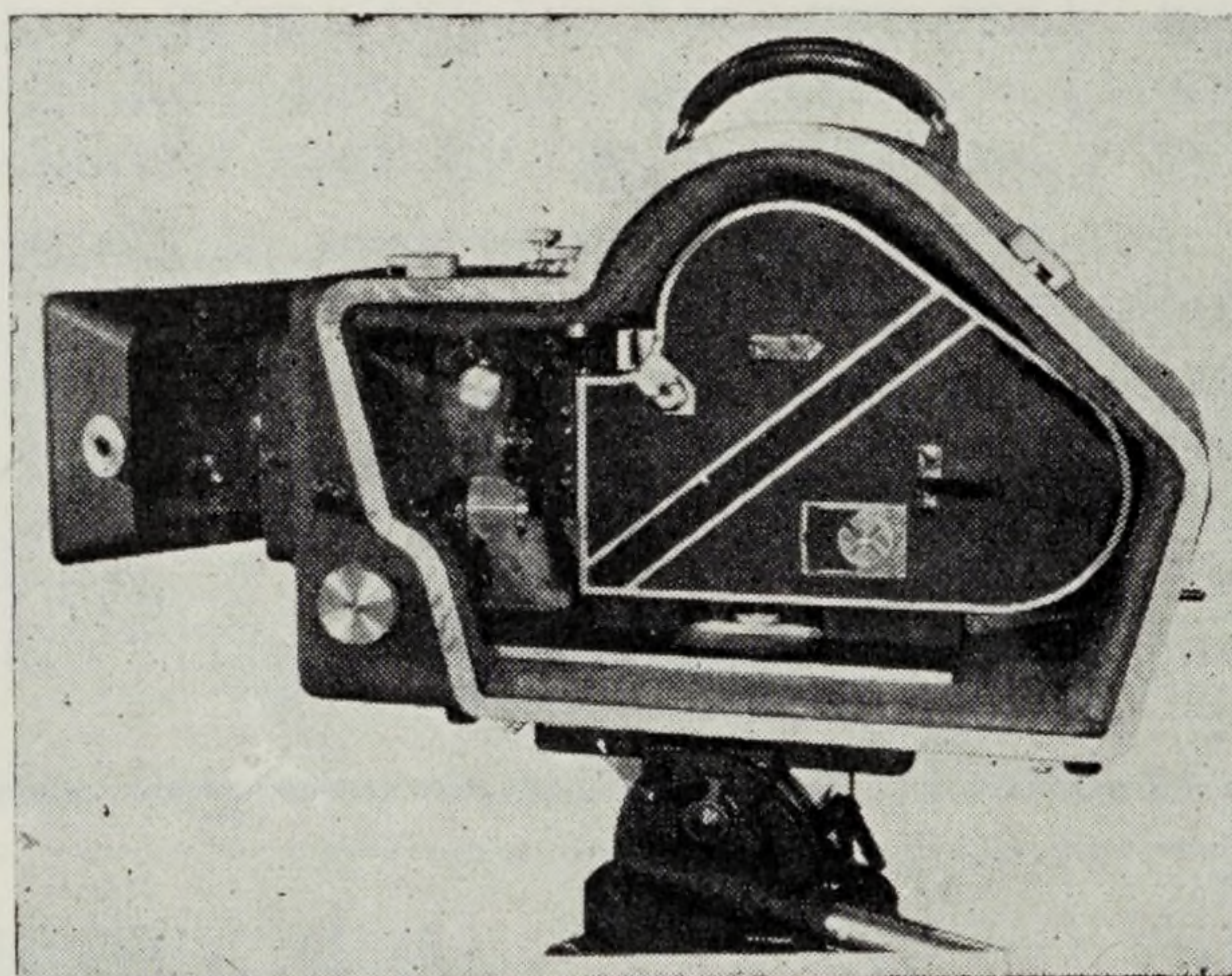
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This new blimp has many exclusive features, among which are follow focus attachment for changing lens calibrations while the camera is in operation, viewing magnifier mounted on top of blimp for focusing while camera is

mounted in blimp, arrangement for opening camera viewing aperture trap for focusing from the outside of the blimp, pilot lights to illuminate lens calibrations and film footage indicator. It takes synchronous motor drive which couples to camera, and has a leather carrying handle mounted at the top.

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The Camera and Production

(Continued from Page 314)

was to do. Director Hecht, who is admittedly short on knowledge of camera technicalities, left this phase of the work entirely to Garmes—with singularly happy results.

The camera approach to "Specter of the Rose" was carefully calculated to extract every ounce of meaning from each scene, to inject action into what is essentially a dialogue story, and to infuse the entire production with a richness and quality identifiable as *production value*.

Camera movement was used sparingly, unobtrusively, and in such a way as to aid the film in its forward movement. The principle camera problem was *dramatic* rather than *photographic*, stemming from the fact that the two leading players (dancers Ivan Kirov and Viola Essen) were enacting their first screen roles and tended to be a bit stiff and awkward at times. It was up to the cinematographer to minimize that awkwardness by means of clever lighting and camera placement. For example, if in one scene a player found that she "didn't know what to do with her hands," the cameraman would move his camera closer or throw the scene into low-key or silhouette in order to detract attention from the hands.

Throughout the film low-ceilinged sets were used, a device that usually promises a major photographic headache. However, cinematographer Garmes, who has previously used low ceilings in such films as "Guest in the House" and "Love Letters," took this handicap in his well-practiced stride. Wherever possible, he duplicated source lighting, thus adding realism to his lensing, while maintaining a certain soft *rotogravure* richness. In this way he succeeded in preserving much of the inherent glamour bound up with the world of ballet.

The settings in the picture, while not elaborate, lent themselves easily to unusual composition and atmospheric lighting. The aforementioned ceilinged sets allowed for dramatic low angles. The ballet scenes, designed with striking simplicity, were handsomely lighted in a graphic style that made full use of black and white contrast.

It is interesting to note that in the ballet sequences the audience was not once shown, although its presence was strongly suggested by off-screen applause. Every angle in this sequence was designed from the *backstage* point of view, well in keeping with the theme of what was, after all, a backstage story.

Speaking of the relationship between the camera and *production value*, Lee Garmes observes: "The camera can produce an aura of quality by pointing up the strong points of the production, while at the same time minimizing its inadequacies. The result depends upon a happy blending of composition, light-

ing and camera movement. I believe in *under-lighting* in order to stimulate the audience's imagination. Correct use of low-key, silhouette and shadow allows the audience to complete in its own mind the idea that the writer and director are trying to put across. To light a set brilliantly in order to show everything at once would destroy that effect."

Thus, *production value* depends in great measure upon correct camera emphasis and atmospheric lighting, as well as upon making the most efficient use of the materials at hand, be they lavish or modest. Careful pre-planning in every phase of production, teamwork between director and cinematographer, plus the engaging of top-notch technicians—all of these factors figure heavily in the impression of quality that reaches the screen. The producers of "Specter of the Rose" have proved that it is these elements and not towering budgets that create *production value*.

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Current Assignments of A. S. C. Members

As this issue of American Cinematographer goes to press, assignments of A.S.C. members as Directors of Photography on current productions shooting in the Hollywood studios are as follows:

EYEMO CAMERAS

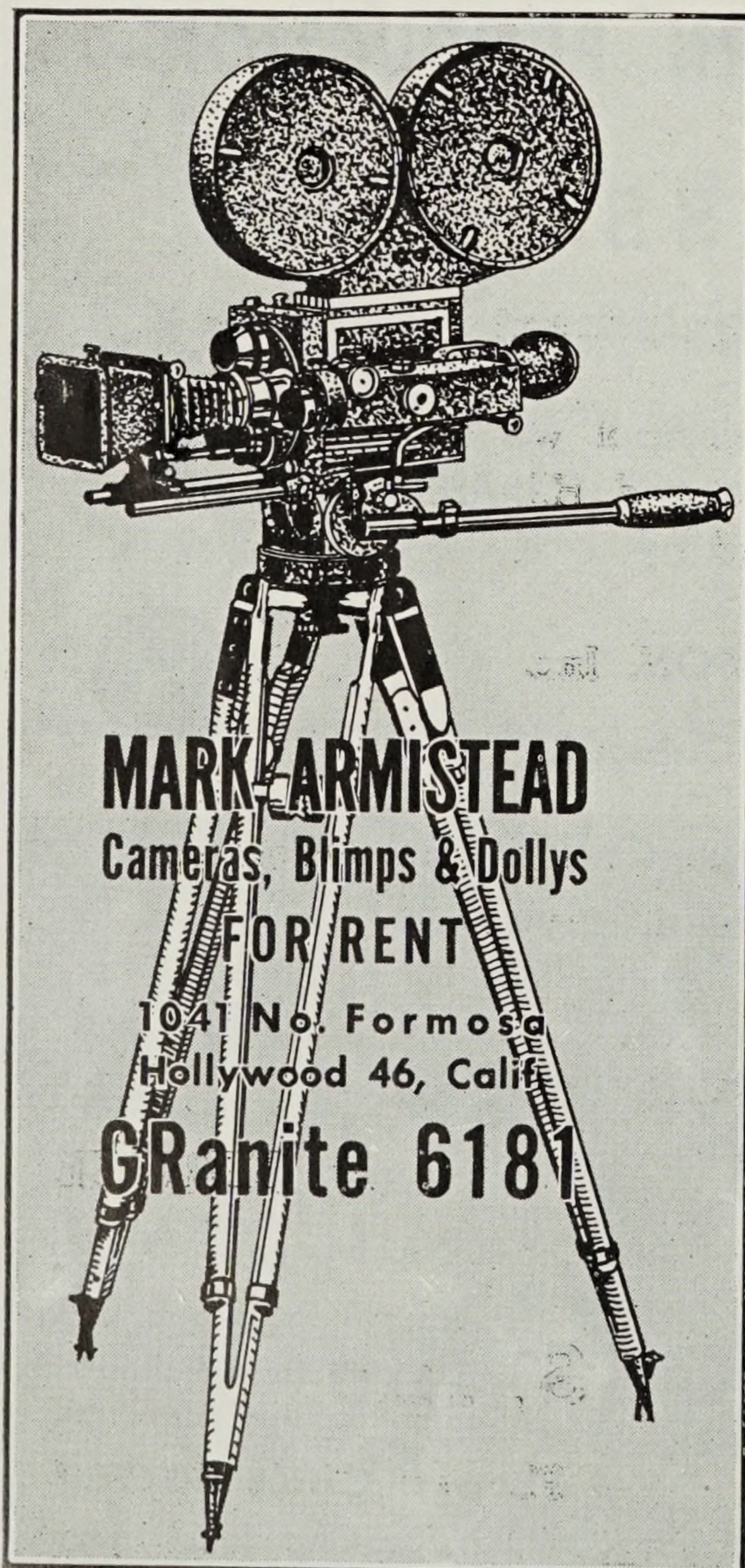
Single lens, electric motor single lens, compact turret, focusing models motor driven, lenses, positive finders. 6" fixed focus Eyemax F4.5 lens \$64.50 each. Cooke-Astro Primoplan lenses. Arriflex 200 foot capacity 35MM. camera, 12 volt motor attached, Hi-Hat, 12 volt plastic lightweight battery, tripod, complete. Astro-Primoplan-Summar-Biotar coated lenses. Cinephon 200 foot news camera, 6 volt motor, complete. Cinephon 1000 foot silenced studio camera, fine lenses, 12 volt motor, tripod. Cinephon studio 35MM. camera, built-in focusing ground glass, dissolving shutter, tachometer, converted to take 1000 foot Mitchell magazines, 12 volt motor, Astro and Primoplan lenses F1.5 to F2.3. Stock of fast motion picture lenses. Silent and sound projectors.

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Rudy Mate, "Down to Earth," (Technicolor), with Rita Hayworth, Larry Parks, Marc Patt, Edward Everett Horton, James Gleason.

Leo Tover, "Dead Reckoning," with Humphrey Bogart and Elizabeth Scott.

Burnett Guffey, "Johnny O'Clock," with Dick Powell, Evelyn Keyes.

Joseph Walker, "My Empty Heart," with Rosalind Russell, Melvyn Douglas, Sid Caesar.

Henry Freulich, "Mr. District Attorney," with Dennis O'Keefe, Adolphe Menjou, Michael O'Shea, Marguerite Chapman, George Coulouris.

Allen Siegler, "Blondie's Big Moment," with Penny Singleton, Arthur Lake, Anita Louise, Larry Simms.

Hal Roach

John Boyle, "The Fabulous Joe," (Cinecolor), with Walter Abel, Margot Grahame, Marie Wilson.

Golden Gate-Screen Guild

Fred Mandl, "My Dog Shep," with Tom Neal, Lanny Rees, William Farnum.

Metro-Goldwyn-Mayer

Charles Schoenbaum, "Summer Holiday," (Technicolor), with Mickey Rooney, Gloria DeHaven, Walter Huston, Frank Morgan.

Robert Surtees, "Unfinished Dance," (Technicolor), with Margaret O'Brien, Cyd Charisse, Danny Thomas.

Karl Freund, "This Time For Keeps," (Technicolor), with Esther Williams, Johnnie Johnston, Jimmy Durante, Lauritz Mechoir, Xavier Cugat.

Hal Rosson, "Life's For the Loving," with Gene Kelly, Marie McDonald, Charles Winninger, Spring Byington.

Charles Salerno, "The Arnello Affair," with John Hodiak, Frances Gifford, George Murphy.

Robert Planck, "It Happened in Brooklyn," with Frank Sinatra, Kathryn Grayson, Peter Lawford, Jimmy Durante.

Paul Vogel, "Merton of the Movies," with Red Skelton, Virginia O'Brien, Buster Keaton.

Monogram

Henry Sharp, "It Happened on Fifth Avenue," with Ann Harding, Victor Moore.

Harry Neumann, "Mr. Hex," with Leo Gorcey, Gale Robbins.

James Brown, Jr., "Ginger," with Frank Albertson, Barbara Reed.

Paramount

George Barnes, "Emperor Waltz," (Technicolor), with Bing Crosby, Joan Fontaine, Roland Culver, Lucile Watson, Sig Ruman.

Lionel Lindon, "My Favorite Brunette," with Bob Hope, Dorothy Lamour, Peter Lorre, Charles Dingle, Lon Chaney.

Ray Rennahan, "Unconquered," (Technicolor, Cecil DeMille Prod.) with Gary Cooper, Paulette Goddard, Howard Da-

Silva, Cecil Kelaway, Ward Bond, Katherine DeMille.

Daniel Fapp, "Golden Earrings," with Ray Milland, Marlene Dietrich, Murvyn Vye, Bruce Lester, Mikhail Rasumny, Quentin Reynolds.

Ernest Laszlo, "Dear Ruth," with Joan Caulfield, William Holden, Edward Arnold.

Eagle-Lion

Clyde De Vinna, "It's A Joke, Son," with Kenny Delmar, Una Merkel, June Lockhart.

L. William O'Connell, "When the Devil Drives," with James Caldwell, Jan Ford.

RKO

Milton Krasner, "Katie for Congress," with Loretta Young, Joseph Cotten, Ethel Barrymore, Charles Bickford, Anna Q. Nilsson.

Nick Musuraca, "The Bachelor and the Bobby-Soxer," with Cary Grant, Myrna Loy, Shirley Temple, Rudy Vallee.

Roy Hunt, "Trail Street," with Randolph Scott, Robert Ryan, Anne Jeffreys.

Harry Wild, "They Won't Believe Me," with Robert Young, Susan Hayward.

Frank Redman, "San Quentin," with Lawrence Tierney, Marian Carr.

Sol Polito, "A Time To Kill," (Hakim-Litvak Prod.) with Henry Fonda, Barbara Bel Geddes.

20th Century-Fox

Norbert Brodine, "13 Rue Madeleine," with James Cagney, Annabella, Frank Latimore, Richard Conte, Paul von Zerneck.

Arthur Arling, "Home Stretch," (Technicolor), with Cornel Wilde, Maureen O'Hara.

Charles Clarke, "Bob, Son of Battle," (Technicolor), with Peggy Ann Garner, Lon McCallister, Edmund Gwenn.

Ernest Palmer, "I Wonder Who's Kissing Her Now," (Technicolor), with June Haver, Mark Stevens, Reginald Gardiner, Martha Stewart.

United Artists

James Van Trees, "The Fabulous Dorseys," (Charles Rogers Prod.) with Tommy Dorsey, Jimmy Dorsey, Janet Blair, Paul Whiteman.

Fred Jackman, Jr., "Adventures of Don Coyote," (Cinecolor) (Comet Prod.) with Richard Martin, Frances Rafferty.

William Mellor, "Carnegie Hall," (Federal Films), with Marsha Hunt, William Prince, Martha O'Driscoll, Jascha Heifetz, Bruno Water, Artur Rodzinski, Lily Pons, Rise Stevens, Jan Peerce, Walter Damrosch.

Franz Planer, "Vendetta," (California Pictures), with deGeorge, Hillary Brooke, Faith Domergue, Nigel Bruce, J. Carrol Naish.

Mack Stengler, "Whispering Walls," (Hopalong Cassidy Prod.) with William Boyd, Andy Clyde, Randy Brooks, Una O'Connor.

Universal-International

Russell Metty, "Arch of Triumph," (Enterprise) with Ingrid Bergman,

(Continued on Page 342)

Central American Tour

(Continued from Page 330)

city of San Salvador, there is not much more of interest here for the filmer.

Filming in Honduras

Honduras, I would skip at this time, for the hotel accommodations in Tegucigalpa are really terrible. There is nothing very outstanding about this city except a few little crooked streets and the Parque Concordia, but this is really outstanding and has some wonderful replicas of the Mayan Temples. I made some beautiful shots here. Transportation is very difficult in Honduras and the only way to get from one part to the other is by plane, for the country is very mountainous, there are no railroads, and the roads outside the city are very poor.

Nicaragua is another country I wouldn't bother about visiting at present, for if you do, you stand a chance of getting malaria and in addition the hotel accommodations are not too good and the country is very hot and humid.

Volcanos and Ox-Carts of Costa Rica

Costa Rica is your next stop and is a country you will use a lot of film in. The country itself is very beautiful, and there are two volcanos, Poas and Irazu, that make very good subjects for filming. But the outstanding thing in Costa Rica is the decorated ox-carts you see along the roads, with teams of oxen pulling them. Don't forget to go out to Sarshi, for here you can film scenes in the factory where they make and decorate them. They usually have a few finished carts, or as they call them, craetas, that make very good close-ups. Don't forget when you go out to Heredia, to shoot the picturesque swimming pool at Oja De Agua. There is a large waterfall at one end of the pool and all around are beautiful trees and flowers. If you can arrange your visit out here on a weekend, you will get some very beautiful film. I shot 100 feet of this one spot alone.

Filming in Panama

Panama is your next stop. You can now photograph anything here except the canal or the military installations on it. The streets of Panama are worth 300 or 400 feet of film, and Old Panama about another 200 feet if you have lots of film with you. If you go to Colon, and

you probably will, I suggest you drive over the military highway through the jungle, as there are many typical jungle scenes along it that are very good.

There is nothing very much of interest in Colon, except the fact that you will find more night clubs and bars to the mile than probably any other part of the world, for about every second establishment is either a bar or a night club. After you have looked over the town I suggest you go to the Washington Hotel for lunch. This is one of the nicest hotels in Central America. After lunch, take a walk and you will get some nice shots of the swimming pool and the beach.

There you have a brief story of the filming possibilities of the countries of Central America. I hope the information I have given will help you bring back some real pictures of your trip to Central America.

Eastman Kodak Ektachrome

Eastman Kodak has just announced a new color cut film, which will be marketed under name of Kodak Ektachrome. Developed during the war for the armed forces, Kodak Ektachrome will allow for simple and satisfactory processing by the developer himself in his own workroom. According to company announcement, it will be available in all present Kodachrome sheet film sizes, and in types for both artificial and daylight illumination, and will require 90 minutes for complete development.

The new color film is expected to particularly benefit news, syndicate, commercial and illustrative photographers who desire to check on results quickly. Kodachrome professional prints and full-color prints made by the Kodak dye transfer method may be made from Ektachrome film, it is stated.

Eastman Kodak makes no mention of early or distant-future availability of Ektachrome for motion picture purposes. And no one should become optimistic in anticipating the stock in either 35mm. or 16mm. rolls—Eastman Kodak will be the most competent judge of such a move, which naturally will be based both on manufacturing facilities and quality of the product.

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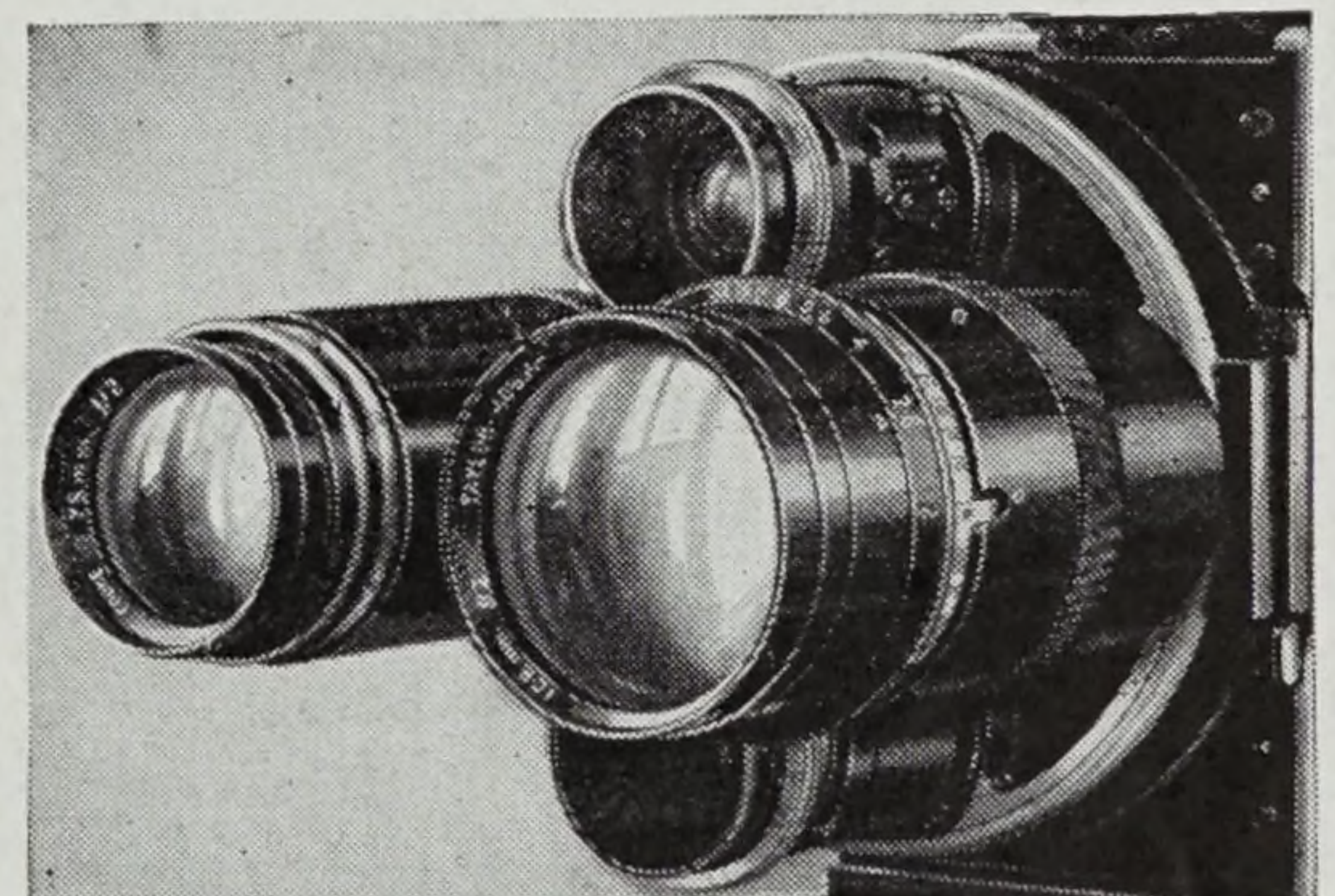
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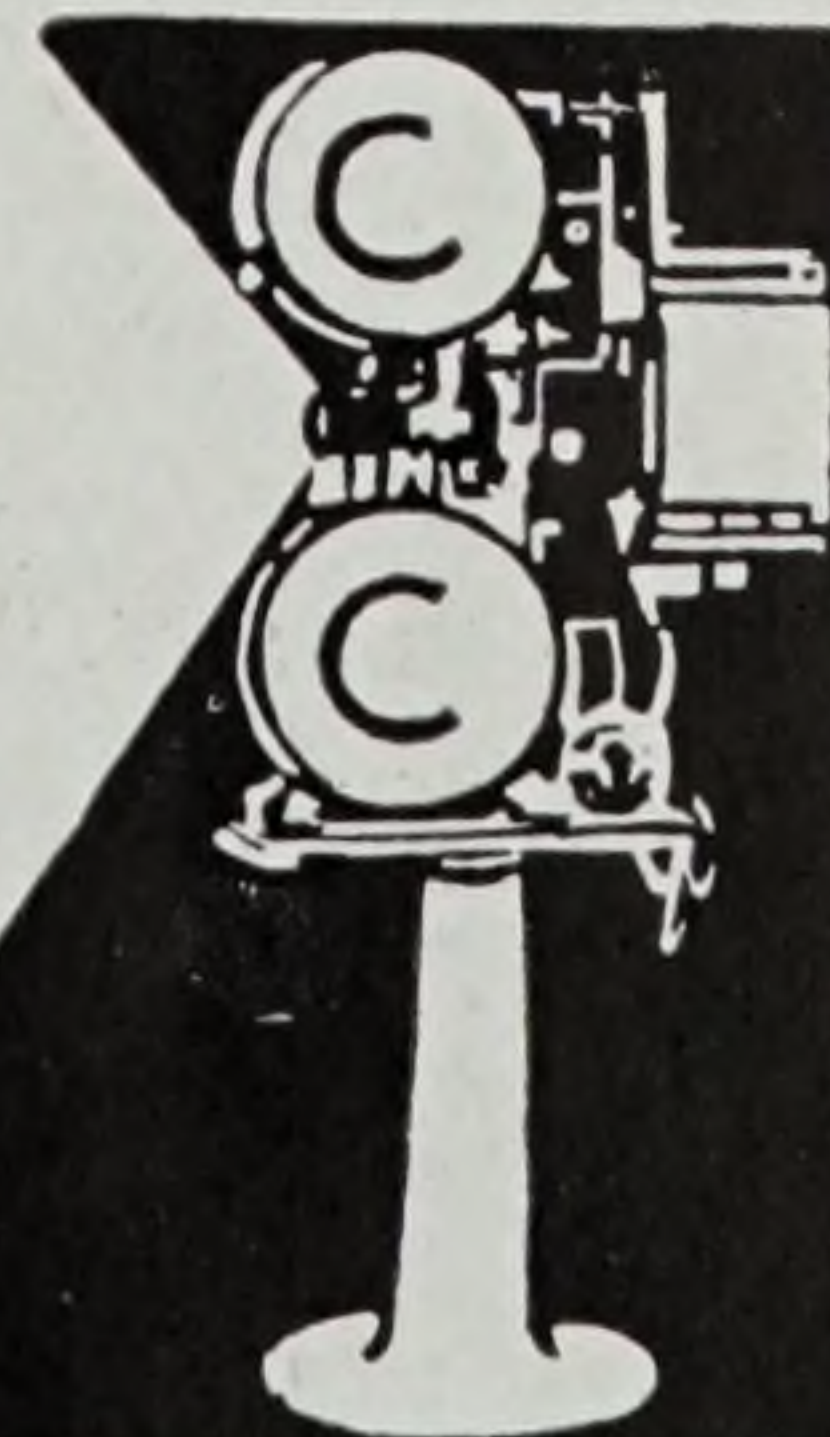
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SMPE Lining Up Program for Hollywood Convention

Under the guidance of William C. Kunzmann, convention vice president, plans for the 60th semi-annual convention of the Society of Motion Picture Engineers to be held in Hollywood October 21st to 25th, are rapidly being formulated. The regulation get-together luncheon will open the convention on opening day, with dinner-dance slated for evening of Oct. 23rd. At the latter, seven citations will be presented to individuals, firms and producers for outstanding achievement in the field of motion picture sound coincident with the 20th anniversary of sound films.

Daytime technical sessions will be held at the Hollywood Roosevelt hotel, and a large proportion of the technical papers on new techniques and equipment of motion picture engineering have already been scheduled.

Telefilm's Eight Years

Telefilm Studios of Hollywood, specializing in 16 mm. production and processing, celebrated its eighth anniversary last month. From initial organization of three, company has grown to include eight departments and permanent staff of 40.

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Current Assignments

(Continued from Page 340)

Charles Boyer, Louis Calhern, Michael Chekhov, J. Edward Bromberg.

George Robinson, "Flame of Tripoli," (Technicolor) with Yvonne DeCarlo, George Brent, Brod Crawford, Andy Devine, Lois Collier, Arthur Treacher, Albert Dekker.

Hal Mohr, "I'll Be Yours," with De-

anna Durbin, Tom Drake, William Bendix.

Warners

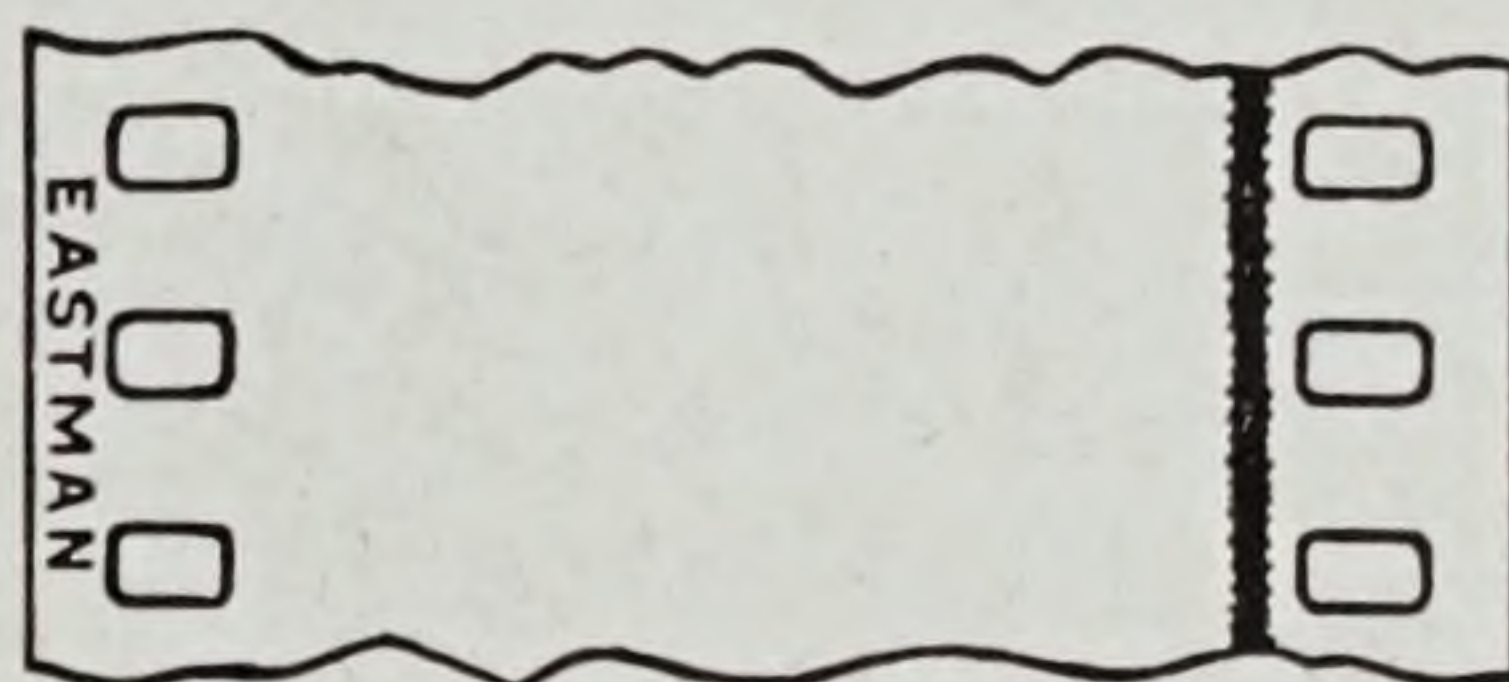
Ernest Haller, "Deception," with Bette Davis, Paul Henreid, Claude Rains.

Joe Valentine, "Possessed," with Joan Crawford, Van Heflin, Raymond Massey, Geraldine Brooks.

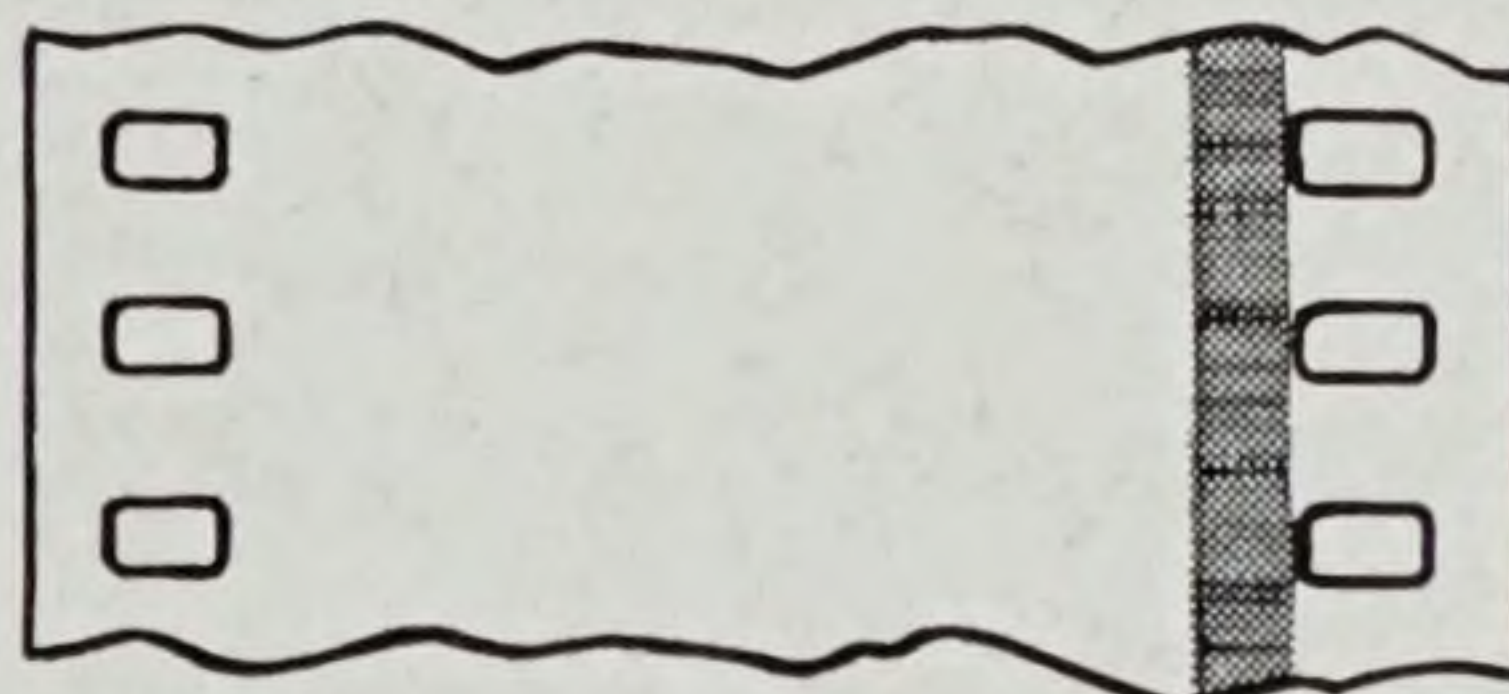
James Wong Howe, "Pursued," (United States Pictures) with Teresa Wright, Robert Mitchum, Judith Anderson, Alan Hale.

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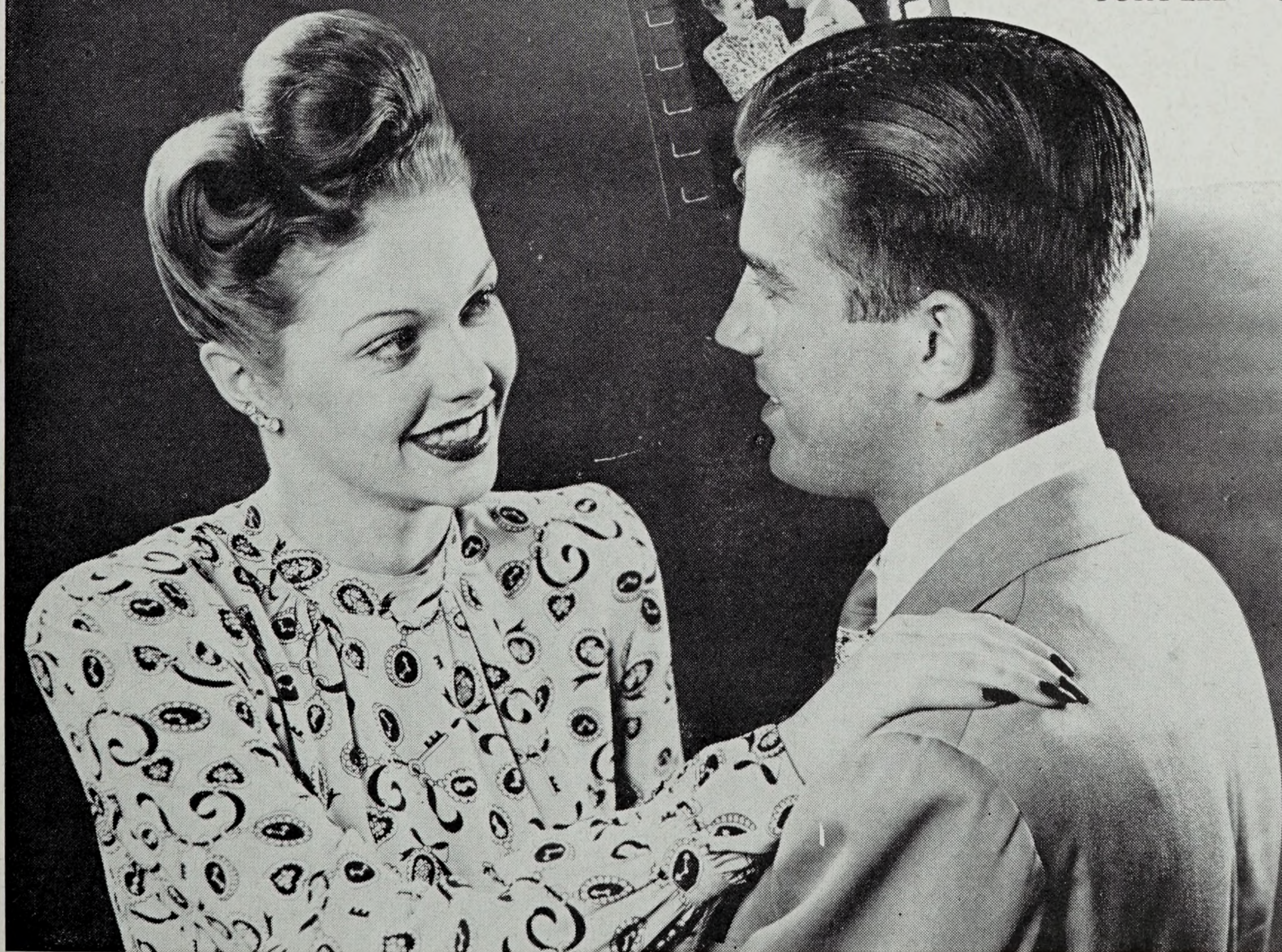
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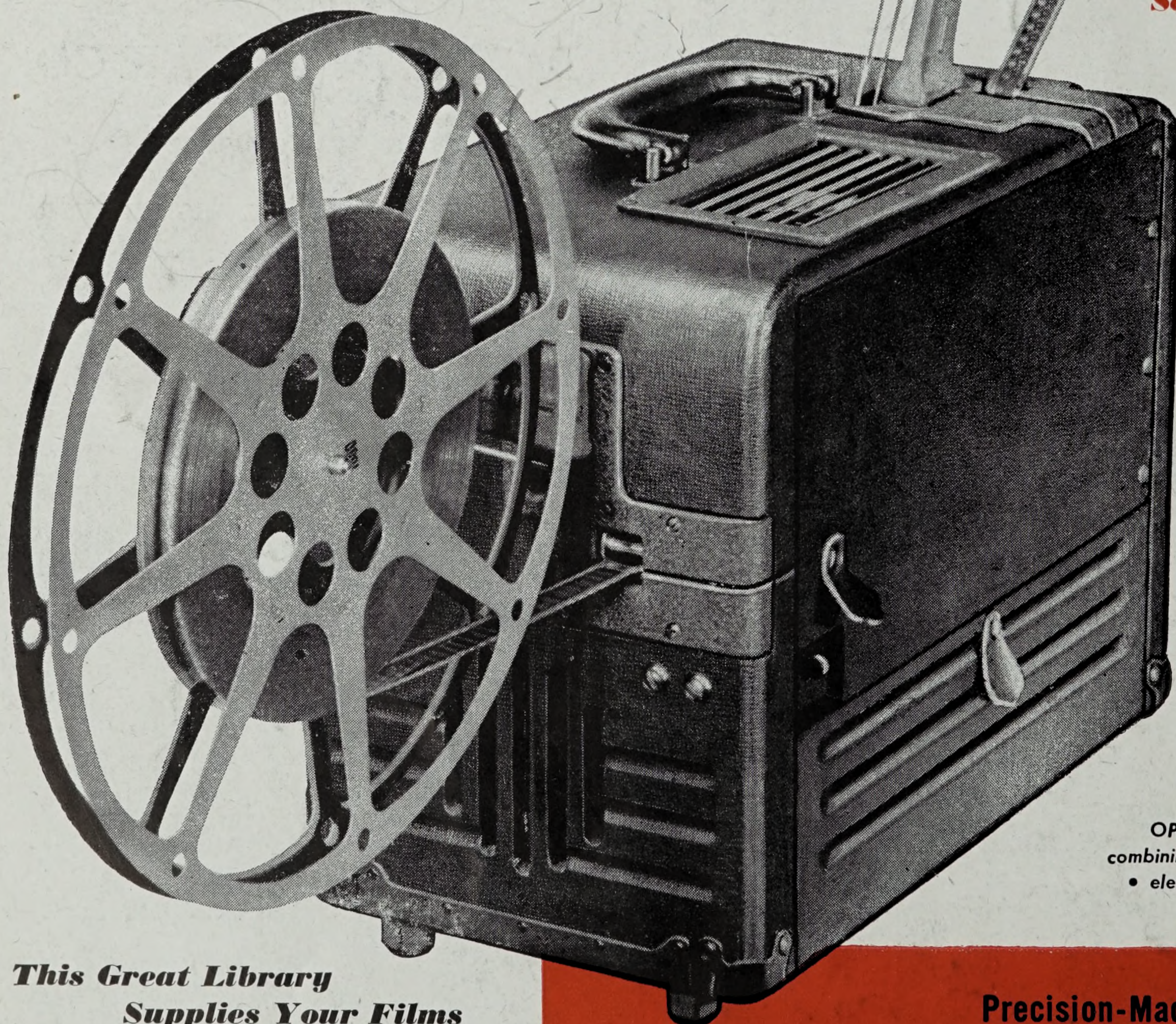
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